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UNIVERSITY OF ALBERTA

LIFE REVIEW OF THE ELDERLY: AN AUDIO-VISUAL APPROACH

by

WILLIAM H. ROLLANS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

EDMONTON, ALBERTA

SPRING, 1991

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ABSTRACT

A rationale for the production of audio-visual life reviews by elderly persons of moderate means is developed, and an instructional manual and demonstration videocassette, produced by the author, are included to encourage and assist persons, of any age, in the production of their own audio-visual life reviews. The term "life review," as used in this study, describes the process and the audio-visual product of assembling and recording, in sound and pictures, a person's collective memory and associated memorabilia so that these multi-sensory memories may be easily retrieved for enjoyment, historical information, conflict resolution and, most importantly, cognitive stimulation. This study if directed at the well-elderly, and not the disoriented, but the conclusion is drawn that the comprehensive orientation to reality that could result from the replay of an up-dated, video-taped life review could act as a potent prophylactic against confusion regarding self, and one's place in the "then" and "now."

This is a study that is theoretical and phenomenological but one that could provide a basis for future research that could be quantitative.

This writer concludes that sophisticated audio-visual life reviews can be completed by average elderly persons of moderate means and that completed life reviews could provide the basis for further research.

ACKNOWLEDGMENTS

The completion of this dissertation has brought to an end a halting journey that started seven years ago. At each step and pause along the way I have needed, and gratefully received, assistance and encouragement to continue on, from my wife, family members, friends, professors, colleagues and committee members.

I am grateful, also, to my late parents and other departed relatives for preserving, and passing on to me, a wealth of information and memorabilia that I was able to use to fortify the memories that are recorded in my life review.

I won't attempt to list all of my reasons for singling out persons for special acknowledgment and thanks, but anyone who visited our home during the production phase of my own life review will know why my wife Marie tops the list.

In addition to Marie, I wish to extend sincere thanks to the Chairman of my committee, and long-time mentor and friend, Dr. Harvey Zingle; my daughter-in-law, and creative production assistant, Karen Redford; my sons, and constructive critics, Glenn and Scott; invaluable editorial expert, and challenging member of my supervisory committee, Dr. Gene Romaniuk; insightful and encouraging supervising committee member, Dr. Anne Neufeld; committee members, and gracious confidence builders, Sr. Dr. Therese Craig and Dr. Bill Pinar; retired, supportive committee member, Professor Kay Dier; and insistent friends, Dr. Beth Conn-Blowers and John Yusep. It was a real team effort.

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CHAPTER 1 - DEFINING THE STUDY

Life is like a patchwork quilt. Even if it doesn't have a pattern to it, and even if you don't like every square, when you look at it all together, it's a work of art.
Anonymous (cited in Ryden, 1981, p. 461)

INTRODUCTION

This dissertation proposes a plan for the production of video-taped life reviews which uses the latest readily available technology, stresses cognitive stimulation, and meets the goals common to "life reviewing" and "reality orientation."

The term "life review," as used in this study, describes both the process and the video-taped product of assembling and recording, in sound and pictures, a person's collective memory and associated memorabilia . These multi-sensory memories are, therefore, available for easy retrieval for enjoyment, historical information, personal and interpersonal conflict resolution and, most importantly, cognitive stimulation. The term "reality orientation," as used in this study, refers to the regular provision of consistent reminders of a person's identity accurately established as to time and place.

The study falls into three parts: (1) a theoretical perspective, (2) a manual for the production of life reviews, and (3) a sample video-taped life review produced by the author.

The procedures used in developing the pilot video-taped life review (Appendix 2) are detailed in the manual (Appendix 1) which was developed for use by average persons wishing to craft life reviews for themselves or for others.

The focus of this dissertation is primarily on persons over the age of 60 years, but the theory discussed, and the procedures outlined, are applicable to other adult age groups.

The life reviewing process developed in this study is directed at the well-elderly, and not the disoriented. The conclusion is drawn, however, that the comprehensive

orientation to reality that could result from the replay of an up-dated, video-taped life review could act as a potent prophylactic against confusion regarding self, and one's place in the "then" and "now."

This study is related closely to curriculum development, adult education, and cognitive psychology. It is a study that provides detailed plans for auto-educational activities directed to the production of audio-visual materials that, if viewed and up-dated regularly, could potentially lead the reviewer to acquire increased cognitive efficiency, improved psychological adjustment, preservation of historical and educational records, and to interesting and enjoyable recreational activities extending through from initial planning to future viewing and sharing.

Although the major thrust of the activities reported in this dissertation were directed at the cognitive domain, other possible benefits are recognized, as are the possible dangers attributed to life reviewing.

This study is qualitative and attempts to maintain a phenomenological approach in its research methodology. It does not quantify or compare It describes the experiences of the writer as he planned, conducted and examined his own life review. This study also surveys related research and provides suggestions for further investigations that could incorporate quantitative and comparative elements.

It is research that does not attempt to discover the biomedical mechanisms involved in life reviewing and cognitive functioning. It is a study that looks at the concepts and phenomena surrounding the process of life reviewing and applies these concepts and phenomena in practical ways that offer reasoned possibilities for improving the lives of our increasingly larger group of elderly citizens.

BACKGROUND

During three decades of close personal and professional association with persons of all ages who were struggling with varying levels of memory and thinking deficits,

this writer was inexorably drawn into the field of cognitive psychology. This attraction intensified as he approached the age at which one of his maternal aunts and his maternal grandmother had begun to exhibit clear symptoms of Alzheimer's Disease and at a time when his father and a dependent maternal aunt were being hampered in their daily living by rapidly diminishing short-term memories.

During this same period dramatic neurobiological studies were providing solid cellular evidence of the remarkable plasticity of the brains of other species (Morris, 1990). These data provide theoretical bases for greater understanding of the long documented remarkable cases of restoration of cognitive functioning following radical brain injuries and massive losses of brain tissue. They also provide additional optimism to this writer for the possibility of developing therapeutic interventions that might halt and, perhaps, even reverse cognitive declines in elderly persons.

This neurobiological evidence was complemented by research confirming and defining the complexity of the human brain (Costa, 1989) and indicating that motor learning (Black, Isaacs, Anderson, Alcantare & Greenough, 1990) and reminiscence (Hughston & Merriam, 1982) could lead to neural and cognitive changes.

The stage seemed to be set for the development of practical ways of using advanced technology to promote cognitive vigour and growth.

During the latter stages of this writer's father's cognitive decline, this writer became very concerned that he had not made greater efforts to help his father retain greater control of his environment, and he attempted to introduce activities aimed at stimulating his father's interest in both the past and the present. This writer suggested that his father record his family's history in Alberta. His father showed some interest in this but, even though he had had an empty note-book, labeled "Family History" on his bedside for a week, he hadn't written in it. It was then suggested that he dictate his story to this writer and he showed some real interest in doing so. During the few times

that this was possible, the writer's father mustered the energy and unflagging enthusiasm to continue discussing events of the past as long as someone was willing to sit with him, which occasionally was as long as two hours.

During the first dictating session, which lasted about one hour, several pages were written and many years had been covered, and it had been a mutually enjoyable experience. This writer was surprised and delighted to find, a few days later when the notebook was opened to continue, that his father had made a couple of corrections to the story and had continued on for several paragraphs in his own laboured handwriting. Although the writer's father did not appear to remember any of the writing, he confirmed and amplified the facts that were contained in the new written material. Easy access to his reminiscing had seemingly motivated him and enabled him to tap into cognitive processes that he had not appeared to have been using for some time.

This writer was already familiar with literature on life reviewing and had given considerable thought to the possible role of life reviewing in the maintenance and strengthening of cognitive processes in elderly persons. Exposure to interactive computer systems had led this writer, several years earlier, to consider ways of producing multi-sensory life reviews that could be called up easily by elderly persons who had access to such systems.

Because of financial and time restraints this possibility was not pursued but the proliferation of camcorders and video cassette recorders into homes, soon after, suggested a satisfactory compromise: home-produced audio-visual life reviews filmed by camcorders and following a plan developed to promote long-term cognitive stimulation.

Could such sophisticated life reviews be completed by average elderly persons of moderate means, and could the study leading up to the production of a prototype life review provide a basis for further research? These are the questions that this dissertation attempts to answer.

Although there are no empirical tests to evaluate the answers to the above questions, this writer will describe how the process worked for him and suggest directions to be considered for future research.

In the literature devoted to life reviewing, the possibility of refining the process to promote cognitive benefits is not developed.

The use of advanced audio-visual techniques to record life reviews has also not been previously explored, even though the possibility of doing so was suggested by Butler and Lewis in 1982.

Butler and Lewis (1982) caution that during life reviewing "a person may experience a sense of regret that is increasingly painful. In severe forms it can yield anxiety, guilt, despair and depression" (p. 58). In the manual developed in this study, these warnings are heeded and steps have been outlined for avoiding potentially negative results.

Many of the benefits will hopefully be shared widely by friends and relatives, but it is the value of life reviewing to the reviewers that is central to this study.

Potential Benefits

Cognitive

The major benefits anticipated for the reviewers are the cognitive ones that could arise through the awakening and regular exercise of robust physical structures that are accepted in this study as the repositories of durable memories.

Neurobiologists, especially those who have worked with the marine mollusc, Aplysia, have clearly demonstrated that "mechanisms for memory may be distinguished at a cellular level" (Gallagher, 1990, p. 24).

The aim of mental exercise is, like physical exercise, to maintain, strengthen or improve our ability to deal effectively with specific tasks. Tasks that are often cited as needing improvement in elderly persons are those involving short-term memory. There

are indications that life reviewing activities proposed in this study could promote the maintenance, and even the enhancement of short-term memory in elderly persons.

There is no clear-cut neurobiological evidence to support the contention that life reviewing has the potential for maintaining or restoring cognitive vigor but there is strong conceptual support for such an expectation.

Psychological

Life reviewing is accepted as a natural healing process by many geriatric psychiatrists. Butler and Lewis (1982) extol life reviewing as a "necessary and healthy process" (p. 59) and add:

> Some of the positive results of reviewing one's life can be a righting of old wrongs, making up with enemies, coming to acceptance of mortal life, a sense of serenity, pride in accomplishment, and a feeling of having done one's best. It gives people an opportunity to decide what to do with the time left to them and work out emotional and material legacies. (p. 59)

Kaminsky (1984) considers life reviewing to be "one of the underlying human capacities" (p. 153) and is convinced from his experiences "that the resolution of intrapsychic conflicts depends upon it" (p. 153).

It is difficult to envision quantitative research that would provide additional support. The eminent psychiatrists cited do not, however, present the possibility of positive cognitive changes resulting from life reviewing. It is such a possibility that is developed in this dissertation.

Historical

The historical potential of life reviewing is recognized widely. In Alberta, publishers of local histories have drawn on the memories of early residents and their descendants. Assembling information for such histories has stimulated some families to produce family histories that bring their pasts and presents together, complete with pictures and reflections. Life reviewing may also stimulate the reviewer to produce creative works such as memoirs, art, or music, or to "put together family albums and scrap-books and study their genealogies" (Butler and Lewis 1982, p. 58).

> In the case of the common man, or woman, it fills in, with great feeling, the stories that would otherwise never reach the eye (or ear) of the historian and thus would become lost chapters to history. It can also interest students in history, build links between the younger and older members of a community, kindle pride in their heritage among the young, bring recognition to the old, but first and foremost it is a way of gathering and preserving significant historical information by tapping the memories of those who have lived through the historical events or periods. (p. 50)

The production of a video-taped life review may be only the beginning. Reviewers may be stimulated into active promotion or involvement in similar projects with friends and relatives. They may consider organizing class and family reunions, renewing participation in former activities, strengthening and re-establishing relationships, tracing their lineage, writing autobiographies, or visiting significant people and places whose importance has been reinforced or re-awakened as a result of their own life review experiences.

It is anticipated that the manual which was completed for this study will stimulate and assist others to produce life reviews that will be revised and enjoyed for the remainder of their lives and will be left to add to the cultural heritage of succeeding generations.

Educational

The auto-educational benefits which accrue to the reviewers are closely linked to the cognitive benefits discussed earlier. Much information will be relearned during life reviewing while examining faded information from the past and there will be substantially new learning required in mastering the skills required to produce, and play the leading role in, a lengthy home video.

The generalization that learning activities can benefit elderly persons was made by Hughston and Merriam (1982). They found that planned learning activities with older adults can significantly improve performance on conventional tests of intelligence to a degree that cannot be attributed to mere practice effects on the tests. Hughston and Merriam's work has particular relevance to this writer's study because the subjects used

by Hughston and Merriam all appeared to be well-elderly. All 83 subjects tested in the study were older than 60 years of age, were ambulatory, living independently, and "without psychiatric symptomology" (p. 143).

One is moved to assume that this improved cognitive functioning of elderly people is attributable to the formation of new connections among the cells involved in learning, remembering, and recalling.

It was recently discovered by Black, Isaacs, Anderson, Alcantara and Greenough (1990) that rats involved in four weeks of acrobatic learning exercises formed millions of new synaptic connections in the paramedian modules of their cerebellar cortexes. This led Black, et al (1990) to conclude that "learning can alter patterns of synaptic connectivity" (p. 5572). The work of Black, et al (1990), engenders optimism for the success of the auto-educational aspects of life reviewing of the type proposed in this study. The learning activity involved in the production of an audio-visual life review could, possibly, initiate neural changes that could be truly restorative.

Recreational

"Reminiscence is an activity most older persons enjoy" (Hughston & Merriam, 1982) is a refrain that runs through the gerontological literature (Beverfelt, 1984). As a sophisticated aid to reminiscence, video-taped life reviews should enhance this enjoyment. Sharing these reviews with family and friends will potentially increase the enjoyment of this process for the reviewer and for others.

Nearly everyone has experienced the chain reaction that accompanies reminiscing. One memory calls up other memories and, when interested companions are present, these companions add their own recollections that often expand and refine the original stimulus.

Making and up-dating audio-visual reviews of past lives is proposed as a potentially interesting and enjoyable process.

Design and Content

The final designs of the manual and video-taped life review draw to a large extent upon the interview guide used by Sharon Kaufman (1986). Her 43 questions were extended and supplemented for this study, but her evocative style and her thematic approach were used throughout as a model for this writer.

The Personal Mental Health Data Form for Older Persons developed by Butler and Lewis (1982, pp. 203-232) was also used by this writer in the development of the categories and questions used in the manual.

The categories under which the questions were grouped are listed below in the sequence that has been recommended in the accompanying manual. It is, also, the sequence used in the production of the accompanying video-taped life review.

1. Family and Family Life (including parenting joys, sorrows, and comparisons between practices "then" and "now")
2. School
3. Employment
4. Spiritual (religion, philosophy, attitudes, dreams and premonitions)
5. Eras and Galas (wars, depressions, special occasions)
6. Significant Others (unrelated)
7. Sensory Experiences (sights, smells, "touches," movements and feelings)
8. Language (local, regional and national vernacular, familial and peer argot, foreign)
9. Entertainment (music, movies, T.V., sports, hobbies, clubs, creative endeavours, and vacations)
10. Triumphs and Regrets (including embarrassments)
11. Fears (past, present and future)
12. Contrasts (prettiest, ugliest, biggest, smallest, best, worst, etc.)
13. Self-View (appearance, status, influence)
14. Future Hopes and Plans
15. Pot Pourri (a collection of worthy memories and memorabilia that did not fit into other categories)

Although the categories within which the interview questions were grouped grew out of the work of Kaufman (1986) and Butler and Lewis (1982), these categories have been expanded to meet the more comprehensive objectives of this study. Kaufman (1986) was seeking primarily to stimulate her subjects "to talk about (1) what was meaningful in their pasts, and (2) how they describe themselves now in old age" (p. 23). She collected life stories to "explore the issue of continuity and meaning in old

age" (p. 22). She was not, unlike this writer, attempting to preserve oral history, nor did she provide the subjects with an audio-visual record of the interviews that they could share with family and friends or use for their own pleasure or cognitive stimulation. Kaufman (1986) did not give reasons for the selection of her four categories (Life Events, The Present, Life Review and Identity, and Aging) nor for the sequencing of categories, nor did she disclose the rationale behind the questions chosen. During the actual interviews, Kaufman (1986) did indicate that she was not bound by the sequence in which the questions were laid out in her guide, nor by the precise wordings in the questionnaire. She did, however, ask each informant the same questions.

In her interview guide, the reality of the passage of time is evident from the first question, which asks: "When and where were you born?" (p. 191), to the last question which asks: "Do you think about death?" (p. 193). Within each section the theme of continuity, with its possibility of a future, is also evident. In the first section each subject is presented with questions which span their lives from birth through their 50s and, in the last section, the subjects are asked to speculate on what they would do if they were going to live "20 more years." This dissertation owes a debt to the experience, thought, and wisdom that went into the development of Kaufman's interview guide and has drawn a great deal from this source.

Butler and Lewis developed a much more extensive Personal Mental Health Data Form for Older Persons than that produced by Kaufman (1986) and it was intended to provide information for the mental health practitioner. Some of the questions, such as those regarding the nature of medical treatment, are directed to the practitioner, rather than to the subject. Other categories, such as "Sexual activity and concerns" and "Drug usage", were judged, by this writer, to involve information that should be reserved for the subject's confidential record. These categories were eliminated from the writer's manual, as were many questions which sought mental health information, such as "Did

you receive electroshock treatment?" The eliminated questions were judged to address clinical matters that would be inappropriate in self-initiated life reviews conducted by persons who consider themselves to be free from depression and confusion.

Butler and Lewis (1982) did not explain the rationale for the ordering of the categories and questions in the Personal Mental Health Data Form for Older Persons but appear to follow a logical sequence similar to the sequence perceived in Kaufman's guide. Both questionnaires were useful resources in the development of the categories and questions used in this study.

The questions selected for the manual, and the categories into which they are organized, represent an attempt to stimulate the recall of a wide sampling of major events spanning the lifetime of the subject and do so in a continuum that follows a logical sequence. The interview format starts with the natural beginnings of birth and family, followed in temporal sequence by school and employment. From there, until the last three categories, Self-view, Future Hopes and Plans, and Pot Pourri, the sequence does not represent a definable plan. The sequence does, however, represent an attempt to maintain a logical sequence, with no obvious discontinuities between categories. The final three groupings constitute a seemingly natural ending. In Self-View, the reviewers draw on their experiences while exploring their pasts, and present themselves as they believe themselves to be in the present; in Future Hopes and Plans the reviewers look ahead and chart the future; and in Pot Pourri the reviewers are afforded a catch-all for the significant memories that did not fit into earlier groups or were missed in the filming process.

The 152 questions and 15 categories used in this study were carefully selected in an attempt to generate the information required to further the objectives of the study, and to do so in a cogent order. The questions were developed to uncover the strong and enduring memories that underpin cognitive functioning, to pull into focus strong

feelings and unresolved conflicts, to highlight historical events and significant others, and to provide entertaining and educational experiences.

The categories, questions, and sequencing are similar to those used by Kaufman (1986) and Butler and Lewis (1982), but the models provided by these two sources were carefully screened, modified, and supplemented in order to stimulate the reviewer to recall people, places, feelings and items associated with significant events in the reviewer's life. A category that is unique to this study is the final category, Pot Pourri. This category is the stimulus for important information that may not have been elicited by any of the preceding questions and material that may have been missed in earlier segments.

Answering the 152 questions is an important first step in realizing all of the proposed benefits of producing an audio-visual life review.

Confidential

A category that is recommended by this writer, but not included in the accompanying videocassettes, is a category named "Confidential." Some of our strongest memory traces may have been left by experiences that we cannot, will not, or perhaps should not, share with an interviewer or anyone else. This writer's video-taped life review, which accompanies this study, does not include a Confidential section. Instead the writer has written detailed accounts of these consequential private experiences, together with the feelings that they engendered at the time, and the ones that they evoke in the present. Several related photographs have been included in the envelope containing the confidential portion of the life review. This writer intends to review these confidential records regularly so that he may accommodate fully to their reality, reassess their relevance to the present and future, and to strengthen the memory mechanisms involved in their storage, retrieval, and processing.

This writer stresses that some facts and feelings should likely not be shared in the public portions of the video-taped life review. Items that could be construed by others

as making fun of persons, or in any way identifying or suggesting personal failings other than one's own, have the potential to hurt or offend other persons. The completed tape should be screened to detect potentially offensive material and, if any offensive material is found, the tape should be edited to remove the offensive material which could be retained for private or limited viewing.

Discussion and Literature Review

It is is widely accepted by many researchers that the aging brain undergos a "slow, and inevitable loss of cognitive capacity" (Hebb, 1979, p. 21) and that this loss is a accompanied by slowing down in exploratory behaviour with age (Woodruff, 1975).

Hultsch and Lerner (1983) report that there is, with advancing age, an increased tendency toward "increasing slowness of response" (p. 445) and they link this characteristic to older individuals having "slower modal brain-wave frequencies" (p. 447).

Despite evidence of slowing cognitive functioning, Wass and Olejnik (1983) were led to conclude, following an excellent analysis and evaluation of research in cognition and learning among older adults, that "developers of educational programs need not be overly concerned with serious cognitive deficiencies among older adults. They should expect the older participants in their programs to be as competent as those of the younger ages" (p. 329). After considering much of the same research that was analyzed by Wass and Olejnik, this writer was left with the same positive outlook expressed by Wass and Olejnik and was filled with confidence in the ability of well-elderly persons to complete audio-visual life reviews.

Although most available research in the changes in cognitive behaviour with age has been concentrated on trying to explain why cognitive impairment increases with age, there has been, in recent years, a marked and growing interest among researchers in activities which are directed toward helping aging persons regain what they have

lost, or to retain what they still have for a longer time. Rayman and Bloom (1988) observe that:

> Physiological aging is viewed as only one of many factors determining the condition and status of older people. Hence the panel (National Institute on Aging) recommended that research on the "basic mechanisms of aging" and the "clinical manifestations of aging' be supplemented by research in the social and behaviour sciences (including demography, epidemiology, sociology, anthropology, economics, psychology) in order to examine how social, cultural, economic, and psychological factors influence the health and well-being of older people. (p. 55)

The fourteen areas they identified as meriting additional research are:

> Longevity, health and health care systems; household, family, and kin; social networks, voluntary associations, and non-kin support systems; labor force participation; the future of income, assets, and consumption; emerging roles and lifestyles; social stratification; political systems and aging; legal systems; living arrangements; housing and residential mobility; methodological research; societal values and attitudes toward aging and the aged; and cross-national and comparative studies (p.55).

These areas which were recommended for further research show several similarities to the categories used in this study. Their "non-kin support systems" seems identical with this writer's "significant others" and "labor force participation" would match closely with this study's category of "employment."

The affinity between the areas examined in this study and the areas suggested for further study by the National Institute on Aging (in Rayman & Bloom, 1988, p.55) add credence to the topical nature and potential value of this study.

There does not appear to be any published research on the use of audio-visual technology for the delivery of cognitive intervention strategies or the provision of memory prosthesis. Audio-visual technology has been used, in a less personalized form, as a stimulant to reminiscence by Help the Aged (1981) in England. This group developed a "Recall" pack which is comprised of six tape-slide sequences, depicting events and experiences relevant to elderly people. The packs include pictures, music and other recordings to provide a range of stimuli designed to prompt and facilitate reminiscence. This writer proposes that the questions, music, and memorabilia

supplied by the reviewer as prescribed in the instruction manual prepared for this dissertation will serve a similar, and much more effective and personal, function.

Life Review

The meaning of "life review," as used in this study, describes the process and the product of assembling and recording, in sound and pictures, a person's collective memory and associated memorabilia so that these multi-sensory memories may be easily retrieved for enjoyment, historical value, conflict resolution and, most importantly, cognitive stimulation.

The term life review is inherently rich in meaning, but in gerontological literature its ownership and definition by Butler (1961) appears to be universally accepted (Barash, 1983; Coleman, 1974; Haight, 1988; Moody, 1984; Ryden, 1981)

Butler proposed that reminiscence was part of a normal life review process stimulated in the aged by a growing awareness of the approach of death. "It is characterized by the progressive return to consciousness of past experiences and particularly the resurgence of unresolved conflicts that can be looked at again and reintegrated" (Butler & Lewis, 1983, p. 58). Butler and Lewis see life review as a more structured and purposive concept than simple reminiscence and conclude that it is a "natural healing process" (p. 59).

Butler and Lewis interpreted life reviewing as being based, not on research, but on lengthy experience with elderly patients in psychiatric settings . "For Butler, the life review closely resembles the process of psychotherapy - recovery of memories, making the unconscious conscious, and increasing self-awareness are essential to the process of personality reorganization" (Romaniuk, 1981, p. 319).

A decade earlier in a discussion of the eighth and final of his life-cycle phases, Erikson (1950) described a process similar to Butler's life review. Erikson maintained that recognition of the inevitability of death stimulated elderly persons to engage in an

evaluatory process that could lead them from despair to an honest and satisfactory acceptance of their lives. Like Butler, Erikson arrived at his theory conceptually.

Prior to 1970, data-based research on life review, reminiscence, and oral history is scarce and contradictory and has yet to present a clear and acceptable picture of their scope and function.

Further Research

Even though similar studies have not been reported, this writer is optimistic about the value of life reviewing proposed and demonstrated in this study. This writer proposes and demonstrates a method that is accessible to the average person and could, thereby, provide other researchers in this field with a growing database to be used in testing whether any of the broad range of benefits postulated by this writer are actually observable.

Persons who use the manual accompanying this study are encouraged to return a pull-out questionnaire to this writer. The comments and suggestions of respondents and their willingness to make their experiences available to other researchers in the field could provide an important source of data for further study.

It is the substantial expectation that audio-visual life reviews can serve as instruments contributing to memory maintenance and enhancement and that this new technique should challenge others to additional investigations using larger samples, refined approaches, and more advanced equipment.

Support for this expectation comes from Hughston and Merriam (1982). They concluded from their study of structured reminiscence with 105 elderly subjects that:

> Memories provide material which can be used in structuring cognitive activities which in turn lead (at least for a significant portion of older people) to improved mental ability. The creative recall of one's past offers exciting possibilities for further research, as well as the promise of effective educational and counseling intervention strategy with the aged. (p.153)

Additional support for the effectiveness of life reviewing comes from the results of a study by McMahon and Rhudick (1967) which is cited often by writers on

remembrance. This study was begun with 150 Spanish-American War veterans in 1958, was completed in 1963, and was reported by McMahon and Rhudick (1967). The results of this study confirm the significance of reminiscence in the well-elderly.

25 subjects were randomly selected from the total sample of 150 subjects for tape recorded interviews in which the interviewer said "as little as possible to influence the content" (p. 67). McMahon and Rhudick made the assessment that "reminiscence not only serves to maintain self-esteem and reinforce a sense of identity but also appears to allay, if somewhat regressively, the anxiety associated with signs of decline with its reminder of approaching death" (p. 72-73). This assessment affirms Butler's concept of life-review as an adaptational process.

Kaminsky (1984) provided support to this conclusion:

> What may well be the most valuable aspect of McMahon's and Rhudick's study is their discussion of the uses of reminiscence. They were . . . able to demonstrate how reminiscing can be useful in coping with the common problems of old age (Kaminsky, 1984, p. 150).

Apart from McMahon and Rhudick (1967), there has been little written about approaches to reminiscing with persons classified as well-elderly. This fact makes their concluding comments particularly important:

> Reminiscing appears to be a complex organized mental activity operating under the control of the ego and varying with personality structure. It is positively correlated with successful adaptation to old age and appears to foster adaptation through maintaining self-esteem, reaffirming a sense of identity, working through and mastering personal losses, and contributing positively to society . . . The apparent contribution of reminiscing to successful adaptation to senescence calls for more active research; it also has therapeutic implications which suggest that our modern society should attach more significance to reminiscing and provide more opportunity for its legitimate expression. (p. 78)

The life reviewing processes developed and demonstrated in this study provide this legitimate expression and represent active research. McMahon and Rhudick (1967) used freedom from depression as an index of successful adaptation. The Short Zung Interviewer-assisted Depression Rating Scale (Short Zung I.D.S.) (Tucker, Ogle, Davison & Eilenberg, 1987) is a simple screening device that should be completed and

scored by persons considering producing extensive life reviews. The Short Zung I.D.S consists of only 10 items and is very easily scored and interpreted. The Short Zung I.D.S. has most recently been validated as a screening test for depression in the elderly by Tucker, Ogle, Davison & Eilenberg (1987) and is included as Appendix 4. Persons who score in the depressive range should not continue with life review projects without the approval of a psychiatrist or psychologist.

Timing

Butler and Lewis concluded that, although this life review process can occur at other stages of life, it is most prevalent and intense in old age. Erikson (in Romaniuk, 1981), also observed that during the last stage of life:

> The individual reflects upon the past to determine if his life has been successful. If through reviewing the past in its entirety, the individual accepts his life, feels that he has done all that he could with it, and wishes not to change it, nor desires another life, then he has mastered this challenge and acquires the virtue of wisdom. Wisdom brings with it a sense of willingness, perhaps obligation, to transfer one's strengths (knowledge) to the succeeding generation so that they can face ultimate concerns in their own way. (p.317)

Linden and Courtney (1953) made a similar proposal. They suggested that the last part of senescence (age 35-70) involves a review and evaluation of the past in order to arrive at a sense of meaning and purpose in life. They call this process "retrospective examination" (p. 911) through which the aging person determines the true nature of his or her accomplishments and errors.

Although Butler, Erikson and Linden and Courtney identified old age as the most fertile and significant time for reviewing one's life, Buhler (in Romaniuk, 1981) identified midlife as the time for the review process to occur.

> Based upon a careful investigation of hundreds of life histories, Buhler observed an order to the course of human development and proposed the human life cycle to have a basic structure, a ground plan, which manifests itself in an individual's biological and psychological development (p. 318).

He identifies the fourth stage (age 45-65) as the one in which:

> The awareness that a decline in vigor and health prohibits further and greater creative expansions and productions. There is a concomitant shift in priorities

> from external to internal matters. Self-assessment is initiated to restore a sense of inner order threatened by this turning point. A review and evaluation of the past is initiated to determine if goals have been met with success or failure and to plan future activities. The last stage of life (age 65+) begins with the completion of this self-evaluation and is marked by a personal sense of fulfilment or failure in life and the construction of a plan for one's limited future. (p. 318)

The age (63 years) of the subject of the accompanying life review falls within the ages, suggested by all authors, at which life-reviewing seems to be most often initiated and productive. There is, however, nothing in the literature that suggests that life reviewing is, or should be, limited to only the elderly, and the choice of subject for the accompanying review should not be taken as implying this.

The term "elderly" is used, in this study, to include persons over the age of 60 years, and "well-elderly" adds the dimension of "satisfactory adjustment to their present situations."

Although Butler and Lewis (1982) pointed out the positive value of life reviewing, they also pointed out some negative possibilities. Their caution has been taken seriously, but results of a systematic study of conversations with elderly persons, reported by Coleman (1974), provided some assurance that reviewing one's life will have positive outcomes. He found that even for those persons who were dissatisfied with the past, "noticeable life-reviewers" were found to exhibit higher adjustment than "slight life-reviewers." This view was supported by Carlson (1984). Data collected in interviews with non-institutionalized elderly persons led her to "support the view of reminiscing as a positive adaptive characteristic which provides a sense of continuity between past and present and which has special significance to the aged individual" (p. 82).

Lo Gerfo (1980), in a thoughtful assessment of the value of reminiscence in the elderly, concluded that "such an enterprise can disarm a guilty or hurtful recollection by reducing it to one small incident in the larger perspective of a lifetime" (p.43). This is the view shared by this writer following his own reading of the literature and, especially, after completing his own life review.

Hughston and Merriam (1982) observed that "reminiscence is an activity most older persons enjoy" (p. 146); this observation is reinforced by Beverfelt (1984) who concluded that "from the fact that 2,000 elderly participated in the Norwegian life history competition we assume that sorting past experiences, putting them together, and describing them, was an activity involving pleasure and satisfaction for the writers" (p. 238).

If enjoyment is the only benefit to materialize for persons preparing their life reviews then, it is contended, the present study is justified.

Accuracy

If life review is to serve to promote accurate cognitive functioning, life review must present accurate information from the life of the subject. Life review must stimulate, maintain, and possibly strengthen and repair, the physical repositories of memories of the past, so that past memories can continue to be integrated into a cognitive whole that embraces the present. Attempts to alter the facts to present a tidier and, perhaps, more acceptable life must be repulsed if the life review is to fulfil its cognitive, therapeutic, and historical potential. Tulving (1968) concluded that "effectiveness of retrieval cues is critically dependent upon the extent to which they coincide with additional information stored about each-to-be-remembered item at the time of input" (p.54). In other words, retrieval conditions are most effective when they restore the initial encoding conditions. Additional support comes from Unrah (1983), who concluded that:

> The problem for the aged is not one of re-writing the autobiography hidden in their minds so that their lives seem un-realistically successful, happy, or famous. Rather, the process is one of making sense of that which occurred throughout their lives and rendering life meaningful" (p. 48).

"Reality must be central," caution Butler and Lewis (1982, p. 323), and their counsel has been heeded throughout this study.

Kaufman (1986), in her extensive life story study, "saw no evidence that they (elderly, white, middle-class Californians) were trying to present a unified account or a one-sided, glamourous view of themselves" (p. 22). For the purpose of this study, therefore, it is accepted that the proposed interview method and approach to scripting will generally elicit recollections of real events that can be reintroduced, reassessed, and returned to memory revised and revitalized. This writer proposes that replaying video-taped life reviews will reactivate this process, thus providing enjoyment and contributing to the reviewers' cognitive vigor.

Writing a script which provides thoughtful answers to each question is recommended in the accompanying manual. This procedure was followed by the author prior to the filming of his life review. This approach assures that facts and feelings do not change in response to the presence of an interviewer and camcorder.

Promise

The seminal study by Hughston and Merriam (1982) of the effects of a reminiscent intervention program upon cognitive functioning of the elderly amplifies the optimism engendered by the present study. Hughston and Merriam (1982) worked with 105 subjects ranging in age from 60 to 88 who were divided into three groups (i.e., two experimental groups and one control group) of 35 persons each. One of the experimental groups was given learning tasks involving retrieval information from past memory while the other experimental group was asked to memorize the names of people new to them. After four weeks both groups made significant gains in scores on the Raven Progressive Matrices test. From their findings, Hughston and Merriam (1982) concluded that "attempts to stimulate cognitive functioning in older people are worth undertaking, and that memories can provide the material for such activities" (p. 139). Hughston and Merriam explained that "the life review may be seen as a set of cognitive operations that require the utilization of raw data taken from past memory in order to construct a coherent and sensible whole" (p. 140).

Since, in recalling the past, experiences must enter consciousness and provide data for cognitive processing, the factual reminiscent approach developed in this study, in which verbal accounts of significant memories are accompanied by related recorded sights and sounds from the past, offers exciting possibilities for generating and sustaining similar benefits to those observed by Hughston and Merriam.

Plasticity

More recently, Costa (1989) concluded, from his work in the teaching of thinking skills, that "modern theories about cognitive education reject the notion of a static and unchanging I. Q. (intelligence quotient). Rather they adopted a dynamic theory of multiple intelligences that can be nurtured and developed throughout a person's entire lifetime" (p. 12). It is suggested that life reviewing, followed by regular reviews and revisions, could potentially contribute not only to maintenance but to enhancement of cognitive capabilities.

Hebb (1978) was also optimistic about the possibility that aging persons can retain, and perhaps regain, highly effective cognitive functioning. He observed that "if intelligence could remain high after removal of part of the brain, it might also remain high after any loss of cells due to aging" (p.20). Lenard (1983) adds support for the belief that aging brains still have the capacity for neural growth, and that enriching the environment will promote this growth. Lenard reports that "a neuron retains its capacity for growth throughout life . . . It may grow much slower as we grow older, but it will still grow" (p.66), and "that in order to maintain their contacts, neurons need to be stimulated. If they aren't, their connections will regress or die out" (p. 66). Further confidence is engendered by the work of Feuerstein (Feuerstein, Rand, Hoffman & Miller, 1980), which led him to his theory of cognitive modifiability, and the development of Instrumental Enrichment instruments which are widely used in the teaching of thinking skills.

Luria's (1963) faith in the possibility of the "restoration of . . . morphological integrity" (p. 33) following brain injury also adds credence to the potential of audio-visual life reviews for initiating and sustaining physical processes that will contribute to the maintenance, and even the restoration, of cognitive functions.

This writer proposes that the preparation of comprehensive life reviews, using the most appropriate media available, and subsequent up-dating and review, will provide continued environmental enrichment to the reviewers, their families, and interested others; particularly those who have shared in the events portrayed. This enrichment will be in an accessible and convenient form that offers exciting possibilities for fostering cognitive integrity.

The therapeutic implications of life reviewing have been evaluated by Butler and Lewis (1982) and, despite their concerns over possible negative outcomes of life reviews, they concluded that life reviewing is a "necessary and healthy process that should be recognized in daily life as well as used in the mental health care of older people" (p.58).

Jung (cited by Romaniuk,1981) also suggested the accrual of mental health benefits from reviewing and evaluating one's life and goals and, like Buhler (1981), sees this beginning with the second half of life. By so doing, the individual can, according to Jung (1981), reduce psychic tension and restore psychic balance. Jung's terminology may not have wide acceptance, but his basic conclusion that life reviewing can be beneficial mirrors that of Butler and Lewis (1982).

Kaminsky (1984), like Butler and Lewis (1982), stresses the mental health benefits and universal nature of life reviewing. He states that, "as a natural healing process, (life-reviewing) represents one of the underlying human capacities, and that the resolution of intrapsychic conflicts depends upon it" (p. 153).

Ryden (1989) observed that "skillful use of strategies that facilitate reminiscence can contribute to life satisfaction in the elderly" (p. 463).

To resolve conflicts and to make the present more satisfying for others are accepted as worthy goals and, if reached, truly significant accomplishments. This study offers plans for pursuing these goals.

Relationship Between Life Review and Reality Orientation

It is a unique opportunity and privilege, to seek in a lengthy past for the meaning of one's present. (Barash, 1983)

Reality orientation was designed by the American Veterans' Administration in 1959 to help reorient patients in nursing homes. Reality orientation required staff to constantly alert patients to time, place, and person. Reality orientation also included exposing groups of patients to repetition of fundamental information.

"Numerous therapeutic effects have been attributed to reality orientation including improvements in patients' confidence, sociability, activity level, eating, dressing, and grooming habits, as well as enhanced mutual respect between patients and staff" (Campes, 1984, p. 53).

While this study was directed at the well-elderly, and not the disoriented elderly, it is accepted by this writer that the comprehensive reality orientation that would result from the replay of an up-dated, video-taped life review could act as a potent prophylactic against confusion regarding self and one's place in the "then" and "now."

Holden and Woods (1982) concluded, from their studies of reality orientation, that:

> there is much common ground with . . . reminiscence approaches . . . When past events are used in (reality orientation) they are always brought up-to-date so that the person is able to integrate past and present . . . in (reality orientation) sessions it is activity and stimulation that are often as apparent as the continuous orientation to current surroundings . . . they are not mutually exclusive, and we favour the strategy of using the most effective parts of each" (p. 53).

The role of reminiscence in orienting individuals to the present was provided with eloquent support by Kierkegaard (cited in Moody, 1984) who stated that: "we live life

forward but understand it backward. In the act of storytelling, for a moment, these two are one" (p. 162).

The link between life review and reality orientation was also recognized by Ebersole (1976). She suggested that reminiscing "will stimulate latent thoughts and, as they surface, the individual will become more oriented. In fact, he may become interested in coping with the present as well as in exploring the past" (p. 146). Ebersole concluded, from her work with the aged and her reading of the literature, that "it is therefore expected by some that attempts to reverse conditions or situations, maintain a level of ability, or institute preventive health measures are useless for the aged. Nothing could be farther from the truth" (p.146).

Support for Ebersole's confidence in the possibility of greater well-being for the elderly was provided by Tedrick (1985). He observed that "wellness has become one of the 'buzzwords' of the 1980's. We have begun to turn attention to preventative medicine and concern ourselves with not only the absence of disease but the ability to enjoy life in the fullest degree possible" (p. 35).

Butler and Lewis (1982) also recognized the value of life reviewing in reality orientation. One of the many benefits they attributed to life reviewing is "a lively capacity to live in the present" (p. 59).

Relationship Between Life Review and Autobiography

This writer was unable to find any studies or literature that considered the relationship between life review and autobiography but the similarities between the two methods invite comparison. Both can be described as biographical, both can become important historical legacies for future generations, both have the potential for the resolution of earlier conflicts and both can provide accurate records of past events that can be used to increase interest and stimulate cognitive functions.

The major difference between life reviewing as represented in this study, and autobiographies, is that life reviewers att[illegible]o follow a plan that explores all aspects

of their lives,while autobiographers are not obliged to take such a comprehensive approach. Autobiographers are free to be selective about the areas and events that they are willing to recall, record and share. "The autobiographical framework allows him to say and not to say." (MacDermott, 1984)

An early study by Burr (in Butler, 1967) "found references to the first three years of life, for example, in only 39 of approximately 300 autobiographies which she studied." (p. 48) Autobiographies, that are often based on personal journals, would also not likely include much information on the writer's pre-literate stages. By including questions on early years and, indeed, on all of life's stages, Kaufman (1986), Butler and Lewis (1982) and the present writer have attempted to assure that life reviews, following their formats, will be more inclusive.than is demanded in the autobiographical form.

Butler (1967) concludes from his survey of autobiographical materials of late life that "autobiographies also tend to emphasize crucial or exciting incidents and conflicts, but not periods of relative calm." (p. 48) This seems logical to this writer as most autobiographies that reach the general public have been written for their literary, historical or topical value and their authors would not likely devote space to mundane, though personally important, events in their lives. Again the interview formats developed by Kaufman (1986), Butler and Lewis (1982), and this writer, have attempted to include questions that explore all aspects of life, including the mundane.

This writer was unable to locate literature or studies that described or recommended the use of camcorders and memorabilia to enhance the value of autobiographies. Autobiographies have,though, served as major sources of information for movies,such as "Ghandi".and "Not Without My Daughter." In commercial movies, directors and producers are not only free to select the material to be filmed but are also able to alter facts and sequences to further their art and incomes. Audio-visual life reviews, especially when they include confidential sections, attempt to

accurately record memories and sequences, and are produced, mainly, for their value to the reviewer rather than the audience.

Autobiographies, journals, life history logs (Progoff, 1977), diaries and letters can all provide valuable information to life reviewers as they prepare their scripts, but the value of such written information will be richly enhanced by the addition of early memories, everyday events, sights, sounds, significant persons, and a variety of memorabilia.

Conclusion

A review of relevant research, careful consideration of conceptual treatment of the value of life review by established authorities, and this aging writer's personal experiences with elderly persons, coupled with his training and experience in cognitive education, support the rationale for this study. These aspects also suggest the framework within which to produce video-taped life reviews that are specifically designed to provide cognitive stimulation directed at the maintenance and possible restoration of effective memory processes in persons over the age of 60. It is hoped that scientists in related fields will be encouraged by this study to conduct neurological, medical, psychological and gerontological studies to evaluate this rationale with the scientific methods at their disposal.

A video-taped portrayal of our strong memories can provide a way of reaching more of our memory than may be possible with thought alone. It may provide a systematic way of awakening memories that are needed to deal with situations in the present. The regular replay of the life review may provide sights and sounds that stimulate the growth of connections between memories that have faded through neglect. This writer is advocating a truly natural therapy. No diets, no pills, no expensive equipment, and no allergic reactions.

"High Tech" Considerations

We have used photo albums, the mirror, and the tape recorder; but we (and others) have not yet taken full advantage of the technological possibilities.
(Butler and Lewis, 1982, p. 326)

Very early in human development, people attempted to preserve depictions of important events in their lives. Ancient petroglyphs carved into rock, and pictographs, painted in caves, have survived to attest to the intense effort and compelling artistry lavished in the creation of these historic treasures. These historical art forms seem all the more remarkable when one considers that these ancient records were created, undoubtedly, by persons whose basic survival needs were in constant jeopardy.

This writer assumes that oral history pre-dated any visual records but, as we learn early from children's whispering games, the accuracy of unsupported words is quickly called into question. Whether these depictions were executed to preserve history, instruct the young, honour a deity, or for the personal pleasure of the creator is open to conjecture; but the importance of these legacies from the past to human-kind is not.

Each age has attempted to improve on earlier methods for the accurate preservation of its history, and to increase the time and resources available for recording significant information. To this writer, therefore, it seems tenable to accept such activities as part of the basic nature of some and, perhaps, all humans.

In the current high-tech age, our ability to preserve and reproduce events has reached such high levels that the accuracy of sounds, colours, images, and actions closely approach the complexity of natural phenomena. The importance of being able to reproduce as many of the original stimuli as possible is supported by the work of neuroscientists, Gazzaniga and Le Doux (1978). Data from their studies with subjects with severe brain lesions suggest that "there is no unitary mechanism responsible for the encoding of information in the brain and that all the information in the brain is not mutually accessible" (p. 135). Gazzaniga and Le Doux (1978) added that "we may be

faced with the fact that memory storage, encoding, and decoding is a multifaceted process that is multiply represented in the brain" (p. 135). Future researchers in life reviewing should consider preserving not only sights and sounds, but odours, for future recovery, so that cognitive resources that may be aroused only by the sense of smell can be brought into therapeutic service. Although the "scratch and sniff" technology so popular in children's books and on elementary teachers' reward stickers is readily available, this writer is not aware of this technology being used in cognitive research. Present ability to store odours does, however, suggest that accurate ways of preserving tastes, touches, and nuances of all kinds, should not be ruled out in the pursuit of more effective ways of awakening and maintaining engrams of the past; thus enabling them to contribute to the total effectiveness of memory and the enjoyment of daily living.

This study does not attempt to discover the biomedical mechanisms involved in life reviewing and cognitive functioning. This study looks at the concepts and phenomena surrounding the process of life reviewing and applies these concepts and phenomena in practical ways that offer reasoned possibilities for improving the lives of our increasingly larger group of elderly citizens.

This study provides sound reasons and practical instructions for producing audio-visual life reviews. These reviews represent another step along an ancient trail that has been blazed by artists, writers, historians, philosophers, scientists, and all the favourite aunts who have organized family reunions. These pioneers have, irrefutably, established the value of life reviewing.

Modern technology provides the instruments to greatly enhance this value.

Last evening we dug out from under the spare bed the box containing unsorted pictures from our family's early days. We've often talked of organizing them into sequential albums but, like many of our other noble intentions, it has been and will likely continue to be shelved for that improbable "spare time".

I was somewhat surprised, but mostly pleased, to note the delight with which our children and their significant others sifted through the fragmented records of our pasts. It was also exciting to learn how often the statement: "I'd forgotten all about that trip, party, or person" led to rich recall of the experiences that often included details that awakened long neglected recollections of other people, times and places.

(The writer)

CHAPTER 2 - METHODOLOGICAL CONSIDERATIONS

"The horror of that moment," the king went on,
"I shall never, never, forget!"
"You will, though", the queen said,
"if you don't make a memorandum of it."
(Lewis Carroll, in "Through the Looking Glass")

Interview Format

Haight (1988), in a study of 60 home-bound elderly subjects, concluded that life review will improve overall well-being more than will a friendly visit or a testing process. Haight used the Short Zung Self-Rating Scale to screen the 60 subjects for depression and found that "life-review is most effective when performed on a one-to-one basis with a therapeutic listener" (p. 43). Her work influences and supports the writer's decision to recommend the interview format as the favoured method for life-reviewing, and to use that scenario for the filming of the life review included with this study.

Nikita Khrushchev (1990) observed, while writing his memoirs, that "it goes better when there's somebody around to listen to me, when I see a live human being in front of me and not a dumb box" (p. 62). His son agreed. "He was right. Whenever he had listeners, his dictation went faster and was livelier" (p.62).

Anthropologists, Myerhoff and Tufte (1975) recognized that elders reminisced more readily to much younger persons, and have labeled this phenomenon, "affinity of alternate generations" (p. 541). The possibility of this rapport has been considered in the selection of the interviewer for the production of the prototype used in this study. While she is not fully two generations removed from the subject, she is thirty-five years younger.

There was, also, a suggestion by Myerhoff and Tufte (1975), in a conceptual essay on Life History, that benefits may accrue to the younger interviewer. They proposed that a young person who takes the life-history of an elderly individual

may be afforded an opportunity "to identify with historical time and to see and know a model for the future and to recognize more fully the scope of the human life cycle with all its limits and possibilities" (p. 543).

The use of siblings or life-long friends as interviewers was considered as a worthy alternative to the use of younger persons, and is offered as a suggestion in the preface to the writer's accompanying manual. Such closely associated persons would have the advantage of familiarity with the life, times, customs and vernacular of the subject. These familiar persons would, plausibly, contribute to a relaxed atmosphere during filming. These siblings or close friends would, probably, also be warmly welcomed into the role of interviewer. Becker, Blumenfield and Gordon (1984) reported that "an 89-year-old woman described her deceased husband without emotion, but talked of a girlhood friend in graphic and loving detail" (p. 91). The accuracy of this detail was cast in some doubt by a study, reported by Barash (1983), that concluded that "the early memories of old people may not be nearly as accurate as we often believe" (p. 135). Employing siblings or close friends would be particularly beneficial in helping to adjust the accuracy of the information, thereby, appreciating its value as a cognitive stimulant.

The life review interviewer must be ever attentive to the level of energy and general health of the subject. If there are signs that any of the processes are tiring or stressing the subject, the session should be halted and continued only when the subject is relaxed and rested. However, work by Baum (1980) suggests that this caution may be unnecessary. Drawing from her experiences recording oral histories of elderly persons, Baum reported that:

> One narrator, rather than crumbling with fatigue and stress, began to recover under the attention and the importance and the moral obligation to get those memories down. In fact, one of the often discussed problems of oral history programs is what to do with your revitalized narrators, who instead of dying quietly away after the project is finished, continue to call the office to offer more services. (p. 50)

While this writer is encouraged by this example of the stimulating effect of life reviewing, and one hopes that all subjects will be similarly invigorated, careful monitoring of energy and interest levels is advised.

For example, the interviewers, young or old, must be sensitive to the moral standards and values of the subjects. These standards may vary greatly from those of the interviewer. Accelerated social and technological changes and widening disparity between the educational levels of the young and old make significant differences probable. If disparities are recognized by the interviewer, these differences must be respected and efforts made to prevent these disparities from interfering with the open exchange of information and feelings. Interviewers must also recognize and respect the subject's needs, desires, thoughts, and opinions of the even if these characteristics may seem irrational, unreasonable, or prejudiced to the interviewers. Interviewers must also accept and accommodate to the fact that some elderly persons occasionally demand the right to be difficult, un-cooperative, unappreciative, and self-willed. The interviewer who was involved in producing the prototype for this study was referred to Roger's (1950) classic counseling text, "Client-Centered Therapy," to gain an understanding of the the principles and practice of providing clients with positive, uncritical acceptance.

The interviewer must, in addition to providing the encouragement we all experience when favoured with an empathetic listener, attempt to reduce the level of irrelevant information to a minimum. While all writers who were reviewed on the subject of reminiscence, report that participants appear to enjoy the review process, it is the interviewer's responsibility to assure that socializing with the subject is confined to times other than when the camera is rolling. Keeping the life review to a reasonable and, thereby, usable length, while still maintaining the thread of strong memory cues, is a challenge that must be met if the promising potential of comprehensive life reviews is to be fully realized.

Scripting

The interviewer and narrator followed a script that was faithful to the objectives of this study. Directions for the preparation of a script are provided in the accompanying manual.

Prior to the interview the interviewer should have completed background reading, viewing, and, ideally, have had some prior experience discussing times, values and cultures, with the subject or his or her compatriots. Even though a script is necessary to assist in posing the questions, the interviewer should be prepared to allow the subject to do much of the talking, and to accept that some deviation from the script is inevitable and probably important. The subject should play an active role in compiling the script and in drafting skeletal answers to each question selected, so that important information will not be overlooked during filming. The uniqueness of the filming situation, with its inevitable stops, starts, and technical problems, underscores the absolute necessity for a script that contains carefully considered, reasonably concise, and completely truthful answers to each question. Such a script will be needed to assure that important memories can be returned to and recounted when filming resumes. The planning steps, inherent in scripting, will also save time and tape during the production phase.

Selection of Prototypical Subject

The video-tape chosen for inclusion with this study is this 63 year old writer's own life review. The decision to use the writer's life review was reached during the filming of his life review. It became clear to the writer that the manual was being written mainly for persons who would be producing their first life reviews and that these life reviews would, probably, be reviews of their own lives. The problems that are faced in producing a first review, and how they were overcome, are likely the most relevant and useful to persons planning to produce their first life reviews.

Age Considerations

Optimal timing for a life review appears to be more related to developmental stages and conditions of mind, than to age. Ryden (1981), drawing on her familiarity with the work of Butler and Lewis (1982) and Erikson (1950) and her wide experience in Gerontological Nursing, concluded that "developmental age, not chronological age, appears to be the criterion" (p. 462) for satisfactory life reviewing.

As indicated in chapter 1, old age is generally accepted as the most "fertile and significant time for reviewing one's life" (p. 9). "Old age" does not, however, have widely accepted parameters, nor do its associated terms, "elderly", "aged" and "senior." In Canada, old age is often accepted as commencing at age 65 when one becomes eligible for universal pension provisions. In this writer's profession, however, the most common pensionable age is 10 years younger at age 55. For this study, the mean age of 60 years,was chosen as the beginning of the elderly stage. Anyone over 60 years of age, who is willing, and is not confused or depressed, is a suitable subject for engaging in the life-reviewing activities proposed.

A caution regarding age and introspection, raised by Gorney (in Coleman, 1974), has been heeded. Gorney's cross-sectional study explored possible developmental relationships between experience, ability, chronological age, and life review resolution. Gorney found that "introspective activity was most marked in individuals in the 60's and 70's and diminished in people older than this" (p. 292). This does not mean that persons older than 80 years could not be very capable of producing life-reviews, similar to the one proposed in this study. Gorney's observation does, however, suggest that persons who have reached this advanced age may no longer have a strong need to review their lives. This writer assumes that if persons older than 79 years of age are still in good mental health, they have probably accepted their pasts and have come to terms with the associated feelings.

One should not conclude that reducing the personal need for life-reviewing, necessarily diminishes the desire in elderly persons to produce life-reviews. The past can be used to forge inter-generational connections. The past can be used to initiate and sustain social exchanges with younger persons. The will of the elderly to share experiences that have not been directly available to younger generations is accepted and demonstrated in all cultures.

Wattis and Church (1986) cautioned that, "reminiscence by itself should only be used with elderly people with little or no confusion . . . When there is marked confusion, reminiscing by itself may increase the level of confusion" (p. 84). This author correctly answered all 10 items on the Mental Status Questionnaire (MSQ) in order to validate the author's certainty that he was in full control of his mental processes. The MSQ is an instrument which can be easily understood, scored and interpreted by any literate person. Butler and Lewis (1982) consider the MSQ to be "a brief (and primitive) test of orientation and memory" (p. 65). A Canadian adaptation of the MSQ that is widely used by health professionals is included in this dissertation as Appendix 5.

This writer is of an appropriate age above 60 years and is confident that he would be an acceptable subject to Kaminsky (1984), who concluded, after an excellent review of the formative literature on reminiscence, that "the findings of this study indicate that reminiscing is not directly related to intelligence or to intellectual deterioration and suggest that it is positively related to freedom from depression and to personal survival" (p. 150).

This writer was not, at the time of his involvement in the study, depressed, nor has he ever suffered from depression that has been diagnosed, required treatment, or caused him or anyone else concern. This writer has demonstrated his survival capabilities during a lifetime of changing circumstances and increasing responsibilities, and is still actively seeking new intellectual and vocational challenges.

Preparation of Life Review Format and Development of Manual

One of the objectives of this study was to develop a comprehensive guide for ordinary persons who are interested in recording their own, or others', audio-visual life reviews. The manual contains easy-to-follow instructions covering all phases of life review preparation and production.

While the manual presents the possibility of hiring a commercial audio-visual production service, this option is recommended only for persons who are short of time and/or able to afford the considerable costs involved. Producing one's own life review, with the assistance of family members and friends can be time-consuming, but it will, generally prove to be very rewarding, and very inexpensive.

The accompanying manual provides a rationale for assembling a life review and elaborates on the advantages and disadvantages of producing one's own life review. Prospective life reviewers are strongly encouraged to enlist the services of appropriate interviewers, siblings, peers or much younger adults, and to produce their own audio-visual life reviews. By doing so they will be fully open to all of the potential benefits outlined in chapter 1. The manual provides step-by-step instructions for home-production and suggestions for updating information. The manual furnishes reasons for, and ways of, using the completed life review for enjoyment, historical and educational purposes, psychological integration and, most significantly, cognitive stimulation.

As Canada's population continues to age, any strategy that may help persons retain more consistent control of the cognitive functions needed for daily living, takes on increasing significance. Production of audio-visual life reviews appears, therefore, to be timely and tenable.

CHAPTER 3 - PRODUCTION OF PROTOTYPE

Description of Subject

The subject, whose video-taped life review accompanies this study is also the author of the study. He is a 63 year old, Canadian-born, recently retired, Caucasian school principal who possessed the requirements for a life review subject which were outlined in Chapter 1. He was willing to participate, accepted that he was elderly, and was free from confusion and depression as measured by the Mental Health Status Questionnaire and the Short Zung. He was also able to speak and understand English without any apparent difficulty.

Descriptions of Equipment and Consultative Personnel

Filming Equipment

All of the original filming was done on a "home movie" quality General Electric camcorder, Model CMR 300, that utilized a full-size VHS video-cassette. The camcorder was mounted on a light-weight tripod.

Old 8mm home movies were projected, during filming, into an Optex Converter (Film to Video Transfer Unit) Model VS 610, using an Eumig 8mm home movie projector, Model Mark 501.

The 35mm slides which were selected for inclusion in the life review were projected onto white paper, using a Cabin slide projector, Model N24, and photographs and printed materials were pinned onto white paper and mounted on a bulletin board, while they were filmed.

Scenes from previously recorded videocassettes were transferred directly onto the edited master video copy using the editing equipment described below.

A Sony microphone, Model F-V50T with a desk stand, was attached to the camcorder by a fifteen foot cable. It was used during most of the filming to provide better sound, especially when the camera was focused on something other than the narrator.

The home movies and some of the videocassette scenes had previously been filmed without sound and, therefore, required the commentary to be dubbed onto the videotape using the same microphone feeding into a Hitachi videocassette recorder, Model VT 6800A.

The original filming was recorded on BASF T120 Extra Quality videocassettes.

Editing Equipment

Editing was carried out using two moderately-priced home videocassette recorders (VCR's) connected together and feeding into two television monitors.

The VCR's used were a Magnavox, Model VTM 2000 and an RCA Model VLT601HF

The TVs used during editing were a Mitsubishi, Model CS 1346C and a Panasonic, Model CT 326C. Both TVs had 14 inch screens.

While it would have been preferable to use matching pairs of VCR's and T.V.'s so that controls and characteristics were the same, unmatched pairs were employed in this study as that was all that was available to the author without increasing costs.

Two superior quality videocassettes, Sony Pro-X and ESHG, were used during the editing process.

Consultative Personnel

This writer's 29 year old son, who has university post-graduate training and practical experience in historical interpretation, set up the equipment and operated the camcorder and associated audio-visual equipment during the initial stages of production. The son's role was soon taken over by the son's wife, a 28 year old university Honour's Arts graduate, who had also been employed in historical interpretation and non-technical aspects of commercial film production. She also acted as interviewer and research assistant and fully met the requirements for interviewers that are outlined in Chapter 1.

Production

Preliminary Steps

Production started during the last week of May, 1990, with the selection of the questions to be addressed and the writing of the script. This was followed by the selection of the pictures and objects to be included and the assembly of the equipment needed.

Suitable equipment was available, on loan, from immediate family members, but since similar equipment was also available from the University of Alberta's Instructional Technology Centre, this equipment was used, wherever possible, so that the family's equipment would still be available for recording current events.

Filming

Filming of a demonstration tape was completed during the first week of June, 1990 and, following a meeting with the writer's Supervisory Committee on June 13, production of the prototype got underway in the combined living-room/dining-room of this writer's home on June 15, 1990.

Due to other time commitments, filming was sporadic. The process of setting up the equipment and taking it down again so that daily living could resume in the house became somewhat tedious. The last video retakes were not filmed until July 24, 1990. It would have been a great advantage, and much easier on the rest of the family, to have set aside a block of time of not be less than two weeks when the narrator and interviewer were free to devote all of their time to the completion of the production phase, and when the area selected as the "studio" could remain set up for the duration of the project.

At all times, the process which was under development was monitored and adjusted to assure that the process remained within the capabilities of "modern-world" families of moderate means. The completed life review presented herein is,

consequently, a genuine home product, with rustic qualities and, it is hoped, the charm often attributed to amateur efforts.

Filming Problems and Solutions

Glare. Modern camcorders operate quite efficiently under a wide variety of lighting conditions. However, when camcorders are set on "macro" for close-ups, camcorders are especially plagued by glare. Bright spots that often distort colours can creep in from the smallest gaps in curtains or from lights that are needed to produce a good image. These lights must be moved about until the offending glare is removed. The photographer found it necessary to manipulate a shield, such as a stereo record folder or other large piece of opaque material, around the lens until a relatively glare-free image appeared on the T.V. screen that was hooked into the camcorder when filming was taking place indoors. Having a larger image than the one seen through the camcorder was very important during the filming, as this feature allowed both the photographer and the narrator to observe the quality of the filming as it was taking place.

Focus. Most camcorders can be set to focus automatically but a brief moment is required by the camcorder to complete this function. Therefore, filming should not commence until a few seconds after the automatic focus is activated. If manual focussing is being used, filming should be stopped between movements and scene shifts so that the focus can be readjusted. Retakes were often required due to failure to remember the above limitations.

Jiggling. Jiggling is not a problem when the camera is firmly attached to the tripod, except when someone accidently bumps into the camera when it is running. Jiggling becomes a very real problem when the camera is hand-held by the photographer. This difficulty is best controlled by resting the camcorder on one of the photographer's shoulders during filming. However, this may be a continuing problem with the new miniature camcorders. Some manufacturers have attempted to address

this problem by shaping their miniature camcorders like binoculars so that they can be held firmly, close to the face, using both hands during filming.

Pictures and Other Objects. The photographs, movies, slides, and memorabillia used in this study had not been adequately organized by this writer prior to filming so a lot of valuable time was spent looking for things. This time consuming activity is entirely avoidable if one has the desired items carefully filed in folders or boxes in the order that they will be needed. It is also important to return each item to its proper filing place immediately after each item is used as that item may be required later for a video re-take. This author also suggests that these items be left in the original sequential order so that the items may be easily referred to while the life review is being viewed. It is surprising how often the reviewer wants to see an actual picture or object.

Identifying the people and places by writing the information on the back of pictures makes filming and later viewing much easier and more interesting. Such information becomes especially important to relatives after the narrator has died or become cognitively impaired.

Time. An estimate of the time required for the various components of the production is something that must be addressed early in production. It seems, as one is becoming familiar with the equipment and the other necessary processes, that an inordinate amount of time will be required to get through the entire script. What must be kept in mind is that everything is accomplished faster and easier with practice. During the production of the review in this study long delays and time consuming technical problems plagued the first few days of filming and, while having the benefit of the manual accompanying this study would have prevented some of these delays, inexperience is bound to take its toll in time. Delays should be allowed for and accepted as inevitable.

Interviewing. Although this writer had intended to record the interviewer asking all 152 questions covered in the writer's life review, as filming got under way, this

method seemed cumbersome and largely unnecessary. Most of the answers given by the narrator to the written questions in the script fully disclosed the essence of the questions. In the unique situations in which the answers did not clearly identify the questions, these questions were asked by the interviewer and recorded as part of the life review.

Editing

Editing of the videotape took almost as much time as the actual time for filming and proved to be quite stressful to the author due to the precise nature of the process and human errors that necessitated redoing many video segments. Although finalizing the editing guide started immediately after the filming, and actual editing started on August 7, 1990, the final master video copy which was edited by this writer was not ready for final copying until August 23, 1990. Editing is exacting work.

Editing Problems and Solutions

Editing guide. Although an editing guide was not started as a filming log during the production of the demonstration tape, the need for a filming guide was clearly disclosed in the confusion that abounded during the editing process. The video editor needs to know how many shots of each scene have been taken and the photographer's opinion of which shot is best. For example, the editor should also know exactly when the scene is going to begin. The problems caused by the absence of this information are discussed below under "Cuing." Much of the editing guide can be completed by the photographer during the actual video shooting. Accurate information about everything that may be of assistance to the editor should be noted beside each take of each scene. Any information that can identify problems with the filmed scene, or identify its desirable features, should be noted.

Even though the editor may decide to use a scene that was not considered acceptable by the photographer, the editor will be very grateful for the information provided by the photographer. Even a simple coded evaluation such as the familiar

N.G., O.K., and G, are often adequate. A sample photographer's log and editing guide are provided in the accompanying manual.

The photographer's notes are then added to by the editor as all of the film that has been shot is reviewed and selections made for the life review tape. In some cases the editor may decide that footage must be reshot and, in other cases scenes, may be omitted because of poor quality or because the scenes are redundant. The final editing guide must clearly indicate which scenes are to be excluded in the final tape and where these scenes can be found. This is important as many retakes will have been taken after the original video shooting and these retakes will be out of sequence and often located on other videocassettes.

The editing guide must also provide information about unusual conditions, such as shorter or longer than usual pauses after cues have been given, unusual sounds on the tape such as sneezes, telephones ringing, dogs barking, and flaws such as cut-off words that cannot be recovered. Having this type of information makes the editing process much more efficient and much less stressful.

Cuing. The cuing method that proved most effective during filming and editing was to have the photographer record the words "cuing 1, 2, 3" and the narrator then waiting two seconds, silently counted out as "one thousand one, one thousand two," before beginning to speak. This gives the editor adequate warning and sufficient time to activate the recording mechanism. For retakes the cuing words were changed to "take two, 1, 2, 3" for the second and increasingly higher numbers for subsequent retakes. The number of retakes does not necessarily decrease as the filming progresses because, it is suspected, all involved in the filming process increase their expectations of their filming capabilities.

Connecting Segments. The problems associated with connecting the selected scenes into an integrated presentation are specific to each brand of the VCR used in editing. The video recording can be started almost immediately after the record function

is activated on one VCR but may potentially record over and, thereby, delete the last one or two seconds of tape already recorded, while another VCR does not begin recording until a fraction of a second after the "record" function is activated, thus leaving a short section of blank tape. It was found, during filming for this study that the only way that the person who was editing the videotape could compensate for the inherent features of the different VCRs was by making enough practice connections to establish a timing rhythm that worked sufficiently well.

Since all VCRs that can be used for editing have "pause" buttons that allow one to hold the machines in "play" and "record" positions, establishing the record rhythm can be time-consuming, but is not a difficult task. In the first example mentioned above, the tape being recorded must be allowed to operate for one or two seconds after the end of the scene so that the final section will not be lost when the next recorded scene is added. In the second example, the "play" function of the source tape would have to be activated a fraction of a second before the end of the last scene if a smooth transition is to be achieved. Even when one is very familiar with the characteristics of the different VCR's, editing the videotapes will require numerous reconnections and may even require more than one complete re-edits.

You cannot introduce new material into tapes that have already been recorded, or record over scenes already shot without erasing later scenes. Therefore, if material is missed during editing, the person doing the editing may choose to re-edit everything after the insertion point for the missed material, accept the loss of this material, or assign the missed scenes to the "Pot-Pourri" section which should always be left to the end of a videocassette to accommodate scenes missed in editing or added later.

Renting time in a commercial editing facility, where the equipment can connect scenes to an accuracy of one frame, could overcome the equipment vagaries and associated frustrations inherent in home editing, but is a costly alternative that was rejected by the author in the conduct of this study.

Length. Early in the filming process it became clear that the goal of keeping the length of the life review to 160 minutes, the longest time available at high speed on single domestic tapes, was unrealistic. Such a time restriction would require too much summarizing and too much cropping. This writer decided, however, to keep the length of the life review under four hours if the taped life review was to be viewed with any regularity. Even that goal proved slightly restrictive and, when the Pot Pourri section was added, the accompanying videocassettes grew in length to slightly over four hours of life reviewing.

Copying. Time and effort will be saved by making as many copies as are needed while the two VCRs are still connected. The cost of good quality videocassettes is not excessive so making a few more copies than one thinks are needed should be considered. This writer has already had to reconnect the editing equipment to produce copies of his life review for persons and purposes that had not been anticipated.

Production Costs

Since this life review was completed by the author's family members in their spare time, or in longer periods when they were retired or between engagements, no labour costs were incurred. With the exception of the Optex Video Converter, which cost about 80 dollars, all of the equipment used was borrowed and required no rental or repairs. The wiring which was used to hook together the two VCRs was purchased for 17 dollars and the 11 video tapes used for recording and editing represented an outlay of about 80 dollars. Total production costs fell well below 200 dollars. Restaurant meals and other tokens of gratitude to the assistants were additional expenses that were not necessary and were not tallied.

Although the final number of copies that will be produced by the author is not yet known, each set of copies will require a 160 minute videocassette and a 120 minute videocassette. The total cost for these two videotapes should not exceed 14 dollars.

Producing video-taped life reviews is a relatively inexpensive enterprise and the technical requirements are well within the technical capabilities of normally intelligent elderly persons who have access to borrowed equipment and donated assistance.

CHAPTER 4 - EVALUATION OF PROTOTYPE

Is The Proposal Faithfully Represented in the Prototype?

The two videocassettes accompanying this dissertation, entitled "Bill Rollans' Life Review," were produced to model the essential features of the life reviews proposed in this study.

A manual for the production of life reviews was written before any preparations were made for filming. The manual was designed to provide the benefits outlined in Chapter - , and to meet the requirements set out in Chapter 2.

The early version of the manual was extremely useful to the author, as a starter, but required constant adjustment to meet the demands that surfaced during filming. The first manual had been written by an inexperienced film maker for ideal conditions and fully compatible equipment. Such model conditions were not considered to be practical as they would not likely be available to the average person. Therefore, an assortment of borrowed equipment was deployed in the centre of a busy home in an attempt to simulate conditions that would be encountered by ordinary people producing their own life reviews.

The manual accompanying this study is, therefore, a far more practical document than the original manual. The current manual incorporates the revisions made during filming and the knowledge gained through trial and error. The current manual faithfully translates the proposal into a plan that could be developed by untrained filmmakers of moderate means.

The accompanying prototypical videocassettes represent the audio-visual translations of this plan.

Does The Prototype Appear to Have Utility?

The production of the prototype videotape appears to have been very useful in many ways and some of the benefits were not anticipated at the beginning of the

project.

One of the first serendipitous benefits grew out of necessity. The memorabillia that were to be used to augment the reviewer's memory in the filming had to be located. To execute this formidable task, boxes and envelopes of family pictures were, for the first time, organized into coherent categories. Home movies were labeled as to original year of production and content, and worthwhile slides were indexed and nestled in trays for easy retrieval. Persons who are more orderly than the author will not likely reap this benefit but their prior efforts in organizing their momorabilia will have earned them a giant step forward in the production process.

Another unanticipated reward resulted from family members sitting together for countless hours discussing the project and viewing the prototype. Relatives have reminisced, added interesting new information, and obviously enjoyed warmly affirming their common heritage. Younger family members, in particular, expressed surprise and pleasure at learning family facts that they found variously astounding, shocking, revealing, amusing and always informative and interesting. Typical comments were: "This sure helps me understand him or her so much better."; "If you had told me about this years ago I'd have been more tolerant and understanding."; "I'm embarrassed to learn how little I've known about my ancestors and sorry that I never asked about them before."; "I feel honoured that you have let me into your private world."; and most commonly: "Is there any chance that I could get my own copy?" All comments, to date, have affirmed that the prototype was perceived as preserving important historical information in an interesting, educational and entertaining way.

Friends have been motivated to gather their own memorabillia and to launch projects for organizing these treasures, preserving them, and enjoying them more often. Long overdue visits to relatives, friends, and old haunts have been initiated and strangers who have heard about the study have asked the author to provide them with more information.

Whether or not the life review will help others to become more accepting of the past and to adapt better to the realities of old age cannot yet be answered with authority. For the author, life review has, with certainty, laid bare and confirmed the reality of many sensitive facts and feelings in his life. Each time the videotaped life review is viewed by this writer these sensitive facts are accepted with decreased emotional stress and with greater understanding. This writer has been freed to look more objectively and more kindly upon his shortcomings and to feel honest pride, rather than surprise, when his successes are revealed. This writer was also enabled to reaffirm the inestimable value and importance of significant others in his life and to commit himself more vigorously to maintaining, renewing, and enhancing relationships.

Whether or not the life review will help maintain or strengthen cognitive functioning cannot be fully addressed in this dissertation. There is no doubt, however, that researching, writing, filming, editing, and viewing by this writer over a span of several months, has resulted in the rescue of a wealth of largely forgotten facts and rendered them available for immediate and detailed recall. It is anticipated that aspects of this revitalizing process will occur each time the prototype is reviewed and updated.

This reviewer feels that he has been stimulated by the life reviewing process to explore his memory in a much more exhaustive and systematic manner than ever before. The recall of one memory almost always has led to other memories that often continued to ramble far from the original remembrance. These elaborate interconnections among the reviewer's own memories, and the memories of others who shared in the process, led to the discovery of ever more complex associations. This "snowballing" experiences never failed to expand knowledge and understanding in a stimulating and enjoyable way; and having a script and a videocassette to refer to when the inevitable question was asked: "Now what got us started in the first place?", was an added bonus.

Webster's New College Dictionary defines utility as: "something designed for use." The life reviewing process detailed in this study was designed for use and shows early promise of confirming its usefulness in the lives of this writer and his family.

Is the Methodology Viable For the Target Population?

While this study was specifically designed with persons over the age of 60 years in mind, the potential value of this study for adults of any age is recognized.

The experiences of this 63 year old author, reviewer, and producer of the prototype videotape, are used to assess the viability of the methodology.

This writer found that the system which was proposed and followed was viable and appropriate. Recent retirement had afforded the writer the significant amount of time required for the many stages of production, and decades of collecting significant items from the past had led to the accumulation of substantial amounts of evocative memorabillia with which to flesh out the verbal memories.

Based upon the author's experience, the early years of retirement seem ideal for enterprises such as life reviews.

The equipment required for this project was all locally available within the family, as was sufficiently knowledgeable technical assistance. The scripting, filming, and editing procedures were learned quickly by this author and without undue stress or fatigue. Minor frustrations were anticipated, accepted, and overcome.

Costs involved were reasonable and considered by the author to be well within the means of the average elderly person in Canada.

The procedures for screening elderly persons for confusion and depression were very simple and are applicable to self-administration. This writer accepts that persons capable of organizing the production of an audio-visual life review would have demonstrated the competence to screen themselves using the simple 10 item instruments recommended, The Mental Status Questionnaire and the Short Zung Interviewer-assisted Depression Rating Scale. It seems reasonable to this writer to suggest that

such screening may be unnecessary as the high energy and sustained attention to detail needed to complete such enterprises would not likely be available to depressed or confused persons of any age.

Does The Manual Provide a Pattern for Replication?

The manual produced in this study provides precise and detailed directions for producing life reviews that include the essential elements proposed in this dissertation and demonstrated in the accompanying prototype.

Does The Manual Suggest Avenues for Future Research?

Because this study provides directions for replication of the study by ordinary adults, if popularized, such replication would provide a large data base of relevant information, not only for gerontological research, but for research into many areas associated with memory, reminiscence, oral history, autobiography, genealogy, psychology, adult education, neurobiology, and medicine.

The tear-out questionnaire at the end of the manual encourages life reviewers to evaluate the process outlined in the manual and to suggest improvements to the process and the manual. The manual also invites life reviewers to volunteer for future research. If the manual is widely used, willing subjects should be available for related research.

A longitudinal study of a group of 50 elderly persons who complet their initial life reviews using the method developed in this dissertation could provide a sufficiently large sample that, despite attrition through death and incompetence, could supply important answers to questions that are raised but not addressed in this study:

1. Have the videos been viewed regularly by the subjects? By others?
2. Have the life reviews been up-dated at appropriate intervals? In what manner?
3. How are these life reviews perceived and utilized by other family members?
4. Was confidential information recorded separately?
5. How have results on selected standardized tests of cognitive functioning changed over time and how might these changes relate to viewing patterns, and how do the scores compare with those obtained by a control group or elderly persons in the general population?
6. What effect has life reviewing had on the quality of life of the subjects?

Answers to these questions will require a combination of self-report measures, interviews and objective assessments, and will likely lead, as did the answers in this writer's script, to new questions that will suggest further research.

The potential of this life review process for the promotion of increased self-esteem and life-satisfaction and for expanding the use of electronic equipment by elderly persons in their daily lives requires further investigation. The potential attraction and value of life reviewing for persons younger than 60 years of age also opens up additional areas for future research, as does the role of life reviewing in enhancing communication between generations.

Since this life review process was designed for those persons described as "well and willing," the role that this life review process could play in the lives of persons who are not well and willing is an important area that could also be studied by clinical researchers. The relationship that develops between the life reviewer and the interviewer is also suggested as an interesting topic for further investigation.

The process of life reviewing is rich in possibilities. This, along with the medical profession's growing ability to gain increasingly precise information from within the living human brain expands the possibilities for research into the effects that life reviewing of the type demonstrated in this study, may have on those parts of the brain that are most closely associated with cognitive functioning. Sokoloff (1985) observed that:

> In the last two decades we have witnessed a remarkable revolution in the methodology used to examine and study the brain. It has now become possible to look inside the cranial cavity and to examine and even image structure, pathological changes, physiological and biochemical processes, and functional activity of the living, unanaesthetized, working, thinking brain. (p. vii)

Advances in this dynamic area, known as "brain imaging", may soon make it possible for someone to not only replicate this study, but to add brain monitoring that is able to measure changes in the brain that can be attributed to the life reviewing process.

CHAPTER 5 - IMPLICATIONS AND POSSIBILITIES

Practicality

Target Groups

Although this study is directed at elderly persons, and the prototype has been produced by a 63 year old man, the instructions for replication of this study apply to persons of any age. The accompanying instruction manual is not addressed to any specific age group, but there is an underlying tone that speaks to people who have lived through many of life's phases (Hultsch & Lerner (1983). Questions about grandchildren, wars and major depressions will not be relevant to many people who do not have some memories of the 1930s. It is, therefore, expected that persons over the age of 60 years will be most attracted to the extensive life reviewing process developed here and be most in need of the cognitive benefits that could, potentially, accrue.

The media, particularly cartoons and comic strips, keep elderly persons aware that they are at greater risk of losing important cognitive powers than are younger persons. It is, therefore, anticipated by this writer that elderly persons will be particularly attracted to the prospect of producing life reviews that could potentially be cognitively therapeutic and could also prove to add interest and enjoyment to their lives. This writer expects that elderly persons will make up the largest group of persons interested in completing audio-visual life reviews that stress the value of recording accurate and complete information about their pasts.

It is the "elders" in all societies who have, traditionally, taken a leading role in the preservation and transmission of accurate and complete historical and cultural data. They are the people who most often have ample leisure time to indulge in lengthy reminiscing with their peers, and one can speculate that viewing audio-visual life reviews with their cohorts would enhance the enjoyment of the reminiscing and
lead to even more accurate and enduring memories for everyone involved.

It is the elderly who are most likely to have access to the memorabillia that add so much to the interest and potential value of audio-visual life reviews. The pictures and articles that

they have collected from earlier generations and safeguarded for future generations have the potential to illustrate memories and, possibly, to amplify the effectiveness of their life reviewing for themselves. These objects from the past will also, undoubtedly, provide variety and interest to other viewers.

Even if they do not produce their own reviews, the memorabilia that the elderly possess will surely be drawn upon by younger relatives and friends who may be attracted into the life reviewing process developed in this study.

This study is targeted at persons over 60 years of age who are not confused or depressed and who have access to the necessary equipment, funds, and time.

Value

Hughston and Merriam (1982) showed clearly that reminiscence by elderly persons can lead to significant improvements in scores on the Raven Progressive Matrices Test. The Raven Progressive Matrices Test is a non-verbal test of "observation and clear thinking" (Raven, 1960, p. 1), that has been widely used in anthropological studies and clinical work with young children, old people and persons "who for any reason, cannot understand or speak the English language" (p.1). It is used, in conjunction with vocabulary tests, to "assess . . . a persons's present capacity for intellectual activity, irrespective of his acquired knowledge (p.1).

In finding that "memories provide material which can be used in structuring cognitive activities which in turn lead (at least for a significant portion of older people) to improved mental ability" (Hughston & Merriam, 1982. pp. 146-147) Hughston and Merriam lend support to the probability that producing and regularly replaying audio-visual copies of reminiscences will lead to a strengthening of cognitive functioning. This finding should motivate other researchers to look for ways of fostering and utilizing the remarkable plasticity of the human neural system for restoring and extending human cognitive functioning and related productivity.

The optimism engendered by researchers who have observed the development of new dendritic connections in the brain as a result of motor learning, (Black,et al, 1990) should

encourage expansion of physical fitness programs that include activities that are specifically designed to maintain and improve cognitive functioning, along with physical vitality. Teaching elderly persons new and physically challenging ways of completing a variety of routines, which could include aerobic exercises, dance steps, and orienteering expeditions, should be pursued for their possible cognitive benefits as well as for their physical benefits.

Additional optimism for the success of such programs is supported by recent articles in the popular press. The Wellness Letter (Staff, 1990) reports that "more and more studies are showing that exercise may inhibit, arrest, or even reverse many of the declines associated with aging" (p. 2). This point of view is echoed by the president of Sports Physical Therapists Inc., Pat Croce (1990) in the Edmonton Journal. He indicates that "clinical research shows that almost 50 per cent of the bodily decline associated with aging is actually the result of disuse and can be reversed through exercise" (p. C9).

The cognitive exercise inherent in producing, updating, and regularly viewing audio-visual life reviews following the plans presented in the accompanying manual offer the possibility of inhibiting, arresting, or even reversing many of the cognitive declines associated with aging. While there may be other cognitive exercises that could prove to be more effective than those involved in life reviewing, this writer suspects that more effective cognitive exercises are not likely to provide all of the benefits proposed in chapter 1 and are not likely to be as personally interesting as his or her own life review to the participant.

Programs that already exist to help people research and record their family histories stress aspects of history and conflict resolution. These programs have not, however, recognized the cognitive benefits that could accrue. It is hoped that this study will lead the developers and teachers of such historical programs to seriously consider procedures and techniques that are specifically aimed at the maintenance and strengthening of cognitive powers.

The writer hopes that the accompanying instruction manual will guide people into the semi-technical aspect of filming and editing and provide those elderly persons who succeed in completing their life reviews with confidence in their ability to manipulate electronic equipment.

These elderly persons may then be willing to take a further step into the "user-friendly" world of computers.

This writer was not able to locate literature describing the application of computer technology to the storage of historical data for the purpose of future retrieval for cognitive strengthening. Computers can open up rapidly expanding possibilities for new learning and storage of information of all kinds, including language, mathematics, and representational graphics of memories. Computers can also provide swift and precise retrieval of stored information and easy access to entertaining games, puzzles and activities. Many elderly persons find that, as they grow older, their physical access to information, entertainment, and services becomes progressively more limited and that the quality of their lives, therefore, declines. The ability to use a microcomputer to gain access to these same enhancements could grow out of involvement of elderly persons in the production of audio-visual life reviews. Elderly persons who can independently operate computers will probably find that, unlike themselves, computers can be replaced or up-graded to perform essential new tasks, and to perform old tasks more quickly and more efficiently. Computers, unlike their owners, can be expected to operate into the future with undiminished capacity and vigour and with little need for repair.

Interactive Computer Tie-in

Interactive computer technology allows for even more exciting possibilities for involving persons in their homes with a wide-world of information, services, personalized activities, and cognitive prostheses.

Currently, the most commonly used interactive computer application is the one applied in automated banking machines all over the world. These machines dialogue with users through a succession of menus which depend on the user's previous choices. The users are led through successive stages of choices with the options at each stage varying according to their previous choices. Such systems are referred to as tree-structured and are particularly appropriate for

accommodating "family tree" information that has been appropriately recorded. Two computer-based interactive systems are discussed below.

Plato System

Control Data Corporation has for over a decade produced the Plato System for the authoring and delivery of interactive computer programs (Davis, 1980). At the University of Alberta, this system was widely used in adult education programs, including some offered to elderly persons in special "Seniors' Sessions."

This author suggests that elderly persons who have already produced their own videos may become attracted to the use of interactive computer programs more readily than elderly persons who have not been involved in such technically advanced activities.

Any activity that draws elderly persons into interaction with electronic equipment that has the capacity to enhance their enjoyment, supplement their ability to store and retrieve information and provide them with access to needed services should likely be encouraged. Producing audio-visual life reviews is such an activity.

Videotex.

Videotex is a two-way interactive video service that is well established in France and, to a lesser extent, in Western Europe and Quebec. It enables consumers in their homes to call up a wide range of information, such as news, financial data, and educational material, to send messages, and to perform two-way transactions, such as home shopping, banking and bill paying. As these systems become more generally available, they will likely include more personalized choices on their menus. It would seem technically possible to have one's own life review and those of others available for replay at the push of a button.

Public Service and Commercial Possibilities

Public Service

Helping people record their written life stories has been the subject of workshops at senior's centres and non-credit courses at colleges and universities. For example, Weisman (in Kelly, 1988) has offered a five-week course called "Telling Your Life Story" at the

University of Winnipeg. She indicated that her students often regard their life stories as "lasting gift(s) to their families" (p. 2). She has also found that other family members participate in the process by acting as interviewers and by recording the seniors' answers on audio tape. One can expect that recording these life stories on video tape is a natural next step that has probably already been taken.

Weisman was surprised by the keen interest taken by relatives in the life story process. She reported that "even far-flung relatives start coming out of the woodwork, asking to be included in the story" (p. 3).

A program related to the one offered by Weisman is being offered by Aviron (in Morningstar, 1990) at Grant McEwan College in Edmonton. Aviron's course appears to focus more on the spiritual dimensions than did Weisman, and on visual, rather than written, autobiographies. Aviron likens life reviewing to an ethical testament. He explains that "in Judaic tradition, people used to create an ethical will, justifying how their life had gone by using quotations from the Old Testament" (p. C9). Like Weisman, Aviron stresses the importance of preserving all of the recorded knowledge for future generations.

This writer hopes that many of the life stories that are recorded in these classes will find their way into the permanent collections of history departments, libraries, and government archives. These life stories will give accurate accounts, verified by their peers, of the common facts of life in the past. It is the common facts of life that have, it seems to this writer, often been neglected by professional historians and, as often, embellished by writers of historical fiction.

Commercial

Commercial videotaping has appeared, to this writer, to have developed as a natural evolutionary step within the photographic industry. As new, more convenient and more reasonable ways of immortalizing important family events were developed photographers have adopted them to expand their services and their clientele. Customers who previously could have afforded a wedding portrait in the past are now able to afford a video of the entire

ceremony. It is likely that the professional portrait pictures will be supplemented by amateur videos of the rehearsal, dressing the bride, decorating the cars, the reception, the gift opening and on and on, with increasing clarity, into succeeding generations. What a bonanza these videos will be when the newly-weds of today begin to assemble material for their own life reviews!

One photography studio in California specializes in filming objects in people's homes for insurance purposes. The owners, Baker and Cameron (1986) report that they:

> soon discovered that clients wanted to do more than just photograph their belongings. They wanted to talk. We found people liked to talk about where their things came from, who they belonged to. And we realized there's no one out there doing autobiographies. . . Their are dozens of video companies in the Bay Area specializing in family reunions, weddings and other special occasions, but there appear to be none that specialize in family histories. (p. 51)

Since it appears that the production of family histories on video has become an important part of their business one could expect that there are markets for similar services throughout the world.

If customers are offered the possibility of cognitive revitalization, along with the obvious historical aspects, the commercial potential of audio-visual life review production should be even more substantial.

Possible Limitations of this Study

This writer, despite his concerted efforts to make the instructions in the accompanying manual clear and concise, is concerned that some elderly persons may still find them too complex to follow. The production of an instructional videotape, clearly explaining and demonstrating each step covered in the manual, is being considered to address this concern.

An apparent reluctance in some persons, especially elderly persons, to attempt to learn to operate electronic equipment such as VCR's and camcorders has been observed by this writer. When such reluctance appears to block persons who wish to complete audio-visual life reviews from doing so, it seems likely, to this writer, that these persons will be able to call on the assistance of family members or friends who are already able to use the equipment, or are

willing to learn to use such equipment. Such helpful persons may even be able to provide the reluctant persons with enough confidence and skills to operate the equipment themselves. If this doesn't appear to be a possibility, and sufficient funds are available, a commercial film producer could be hired for all of the technical work.

Another limiting factor could arise as a result of reviewers failing to follow a regular viewing and up-grading schedules. Athough this writer has stressed the importance of regular viewing and updating to cognitive functioning, in the accompanying manual, he feels that more personalized approaches, such as follow-up reminder cards or phone calls to purchasers who sent in the questionnaires at the end of the manuals, may be needed to encourage reviewers to view and update their life reviews regularly.

Time and cost must also be considered as possible limiting factors for some persons who may want to complete audio-visual life reviews. This writer has presented, in the accompanying manual, options that range from very reasonable and time efficient to reasonably expensive and time intensive. It is this writer's belief that persons of moderate means, who are motivated to produce audio-visual life reviews, will be able to meet their objectives without unduly straining their resources of time and money.

This writer is aware that many people who may benefit from the life reviewing process proposed in this study may never hear about the study or learn about the possible benefits of audio-visual life reviewing. Measures will be taken by this writer to make a commercial version of the accompnaying manual available for purchase in appropriate book stores, photographic outlets and for borrowing from libraries and resource centres for senior citizens. Articles based on this dissertation will be prepared for submission to professional journals and the popular press. Through the media, it hoped that a wide range of professional and lay persons will become familiar with the process of audio-visual life reviewing, be motivated to produce their own life reviews, and encouraged to inform their peers about the benefits that might accrue from audio-visual life reviewing.

Concluding Statement

A video-taped portrayal of one's strong memories can provide a way of reaching more of one's memory than may be possible with thought alone. The process of video taping reminiscences may provide a way of awakening memories that are needed to deal with present situations. The regular replay of a life review video will possibly provide sights and sounds that could stimulate the growth of connections between memories that have faded through neglect. These revitalized memories could potentially provide information and skills that may be useful for daily living.

When memories are readily available for recall, they can be expected to make life more efficient, productive, and enjoyable. The substantial historical, psychological, and educational benefits that are expected to accrue from the form of life review developed in this study could prove to be of lesser importance to society than the increased cognitive benefits that have been largely overlooked in past studies and related literature.

This writer has attempted to provide a theoretical basis for the possibility of cognitive benefits accruing from the neural activity involved in planning, producing and regularly replaying audio-visual life reviews that focus on themes that run through elderly reviewers lives. A manual is provided to guide elderly persons through all phases of this process. This writer has also provided an example of an audio-visual life review that was completed following the plans outlined in the manual.

Following extensive studies in aging cognition, Botwinick (1967) pointed out that "old material that has been constantly or more or less continuously rehearsed is not forgotten as readily by the elderly as are more recently and unrehearsed memories," (p.120) Complete and regularly updated audio-visual life reviews could provide an easily accessible rehearsal process that, if utilized, could be expected to lead to more effective retention of memories. This writer must question elderly persons willingness to utilize their audio-visual life reviews often enough to realize the gains that may be possible from rehearsal.

Hughston and Merriam (1982), who have provided the most encouraging evidence that older persons are capable of improving their performance on conventional tests of intelligence, draw a conclusion that confirms this writer's expectation that elderly persons who complete their life reviews will also use them for their potential value as cognitive stimuli. Hughston and Merriam (1982) make the generalization that "older people are interested in their cognitive life and will respond to efforts to help them preserve and enhance their cognitive skills." (p. 146).

Completing an audio-visual life review is presented by this writer as an enterprise that should be seriously considered by every well-elderly person who is interested in preserving and enhancing his or her cognitive skills.

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Appendix 1

THIS IS YOUR LIFE:
HOW YOU CAN PRODUCE A VIDEO REVIEW OF YOUR LIFE FOR FUN, HEALTH AND HISTORY

A Life Review Planning Manual

by

Bill Rollans

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\WHAT'S A LIFE REVIEW?

We live life forwards and understand it backwards
(Kierkegaard)

This manual explains both how you can and why you should produce audio-visual life reviews. This manual can be used by anyone wishing to produce his or her own life review, or by anyone wishing to act as the producer of someone else's review.

"Life review," simply means the story of your life, told by you as you look back on the living of it.

A life review also means an organized story that deals with all the memorable and important features of your life in a way that lets you revisit and reconsider them through accessible and stimulating media: video and audio.

Why go to all that trouble when the stuff's all in your head anyway? Read on.

WHY PRODUCE A LIFE REVIEW?

Life is like a patchwork quilt. Even if it doesn't have a pattern to it, and even if you don't like every square, when you look at it all together, it's a work of art.
(Anonymous)

Why produce a life review?

The experts in the field, say that most people will review their lives some time, so why not do it now and record the review on video? If you do, you may be surprised by how often you replay it, refine it, reassess it, revise it, think about it, brag about it, and enjoy it. Besides, you'll have a wonderful time making the video, right from the planning stages down to the finished product. It will be a trip down memory lane par excellence!

But that's not my main reason for promoting the idea of making, and regularly replaying, video-taped life reviews. I don't have shares in Sony Corporation or any other electronics giant, but I do have a strong belief, backed by

competent research, that the efficiency of our mental processes, including memory, is linked to the health and vitality of very complex physical structures centred in our brains. I also have a strong belief, again backed by research, in the value of exercise in strengthening and maintaining the efficiency of all parts of the human body.

It follows that the exercises that strengthen and maintain general body health, will improve and sustain the effectiveness of the body parts that are involved in the storage, recall and use of memory. Just as there are specific exercises that are targeted at groups of muscles, there are specific exercises that have been developed to strengthen memory. But exercises require a dedication that is difficult for many people to maintain. And judging from my own experiences, memory exercises that may seem novel and interesting at first, soon become too tiresome to continue. But my own memories are never tedious to me. They always hold my interest. I can think about them and talk about them incessantly and happily. Does this sound boring? It won't be for you and your family, but I'd think twice before hauling them out for casual acquaintances.

A video-taped portrayal of our strong memories can provide a way of reaching more of our memory than may be possible with thought alone. It may provide a systematic way of awakening memories that are needed to deal with situations in the present. Its regular replay may provide sights and sounds that stimulate the growth of connections between memories that have faded through neglect. I'm advocating a truly natural therapy. No diets, no pills, no expensive equipment, and no allergic reactions. Your life-review will provide enjoyable mental exercise that you may not think you need right now, but that you may need, and need badly, in the future.

You'll leave behind a "work of art" for your family, that could have more than aesthetic value. Present and future historians may learn a lot about our lives

and times from your life review. It could also prove to be very interesting and entertaining to a much wider audience. If T.V. "soaps" and newspaper tabloids can hold viewers and readers for decades by serving up intimate details about fictitious strangers, your life is bound to be a hit with your friends and relations.

You may not be ready to share all of your important memories in front of a camcorder but, if you are past middle age, you are probably comfortable enough with who you are to be surprisingly open about your past and present. It is often said that "the truth will set you free," but that doesn't mean that everyone has to learn the truth about you from you. Even if you aren't ready to share everything about yourself you may want to free yourself, as much as possible, of any unresolved burdens from your past.

In the confidential section of this manual starting on page 22, you'll be encouraged to produce a confidential record, on paper or tape, of events that have had an impact on your life, but that may be painful to recall, and impossible to share. These events should, however, be dealt with periodically. Your widening experience, ripening maturity, and ever changing perspective, will surely make you more understanding and forgiving of both yourself and others. Best of all, dealing with these strong memories will give your thinking system some vigorous exercise.

This manual presents a plan for producing audio-visual life reviews that incorporates the healing and historical aspects of reminiscing in a form that can be easily replayed to expedite accurate recall, encourage integration of the past into the present life of the reviewer, and to stimulate and strengthen the underlying repositories of memory. The manual is written with the author's hope that, from beginning to end, the production of an audio-visual life review will be a pleasurable experience.

WARNING - Although Butler and Lewis, experts in the field of life reviewing, believe that life reviewing is universal and look on this activity as a "natural healing

process" that usually adds "new significance and meaning to one's life," they caution that life reviewing could increase feelings of anxiety, guilt, despair, and depression. In the unlikely event that a comprehensive life review process shows signs of leading to predominantly negative conclusions, at any stage of the review, the review should be abandoned, or continued only under the supervision of a psychiatrist or professional counsellor. Although, people who have not come to terms with their lives are not likely to voluntarily embark on the systematic recall of unpleasant memories, this caution still holds.

HOW TO BEGIN

If you decide to produce a life review, you must decide how much time and money you are willing to invest in the project. If you already have access to a high quality camcorder, you could produce a useful life review for only the cost of the blank cassettes.

You could use the interview questions provided in this manual as a guide to help you cover all the bases. Just set-up the camcorder and talk into the built-in microphone. You could take close-up pictures of pertinent still pictures and objects, and invite relevant persons to join you on camera or on the phone. A simple audio-video record such as this could prove very interesting and useful. The addition of an interviewer, who could vary the camera angles and scenes, could add much to your enjoyment of the process. You may find that the the interviewer does not actually ask each question in the script as one answer will very often run into and even answer succeeding questions without the questions needing to be asked. By having the interviewer available to ask questions, to manipulate the equipment and to help keep the production to a reasonable length, should improve the quality and value of the final production.

Read over the following section, Step-by-Step Preview, to get your bearings and then carefully examine the detailed instructions that follow. By then, you should be in a good position to design your own life review. There's a Step-by-Step Review near the end of the manual so you won't have to read the long sections too often.

STEP-BY-STEP PREVIEW

1. Define the project. Decide how much money and time you're willing to invest and who you'll need to help you
2. Decide on the questions you'll answer and write your script. Sample on Page 12.
3. Choose and organize the pictures, films and objects you plan to use.
4. Decide on a main filming location and arrange for any assistance needed.
5. Make a list of equipment and supplies, check the costs, and decide where you'll get them.
6. Assemble your equipment, buy your supplies, and set up for filming.
7. Draw up a filming log on which to record all scenes and takes. Sample on Page 28.
8. Film your scenes, including those for your confidential review, in a variety of interesting ways and in the same sequence as in your script, whenever possible.
9. Label all videocassettes accurately and protect them from accidental erasure by removing the tab on the spine of the videocassette.
10. File all pictures and articles after use so they can be easily retrieved.
11. Review all tapes carefully and indicate on the filming log which scenes should be used and which should be re-recorded.
12. Complete an editing guide that gives detailed directions for editing your master copy. Sample on Page p3.
13. Set up editing equipment and learn how to use it. Practice!
14. Edit a master copy that meets your standards.
15. Make more copies than you think that you'll need while the editing equipment is still connected, otherwise this will be difficult to do later.
16. Decide on how you are going to record your confidential section.
17. Decide on your up-dating and viewing schedules.

18. Enjoy viewing and sharing.
19. Update regularly.
20. View regularly.

DEFINING THE PROJECT

Deciding how much money and time you are willing to invest in the process is the important first step. It might be worth more to you later than you're willing to invest at first. Think ahead.

Do It Yourself

If you are planning to do the video production without commercial help, and I strongly recommend that you do, then cost will not likely be a factor, even if you are planning to rent a camcorder. Camcorders are widely available, at reasonable rates, from video, camera and electronics outlets. Where possible, consider borrowing equipment. It's all durable. I almost wrote "fool-proof;" which it proved to be in my case.

Whether you own, borrow, or rent, use a good quality, late model camcorder. The quality of your original, edited master and copies will be superior if you use an 8mm model, that records on metallic tapes, for your filming, rather than a model that films on VHS videocassettes. The 8mm camcorder, would then be used as the source VCR during the editing process and a VHS VCR would be used to record the edited master.

Many more of your relatives and friends will have VHS camcorders than 8mm camcorders so VHS models are likely to be most available for inexpensive use. Even though VHS tapes lose more of their picture quality when they are copied they are very adequate for the home-movie style life reviews described in this manual.

VHS VCRs are presently the most common type of VCRs found in homes so recording copies on VHS tapes will make it easier to pass the copies around.

And they will be passed around! Another thing to remember is that, since you lose some of your picture and sound quality each time you transfer signals from one tape to another, you should always do your copying from the edited master, not from another copy.

Get A Tripod

You'll find that having the camcorder on a tripod will add flexibility to your camera work. If you have the camera propped up on a table or shelf it will be much more difficult to vary your shots. You may find that some memories are best recalled and recorded standing, others sitting, some outdoors, and some in locations away from home, where furniture of the right height isn't available for use as a camera-stand. And most of us have trouble holding a full-sized VHS camcorder steady while we film even when balancing it on our shoulders, which is the most steady position. This is especially important when taking still shots and long shots. Tripods are often included when you rent, or borrow a camcorder, but they can be rented separately. But you will probably know some friend or relation willing to lend you one.

Give Yourself Time

When you are borrowing equipment try to get the equipment for as long a time as possible as it is nice to be able to break up the "shooting" into two or three hour sessions over several days. If you're renting equipment this is another matter. When time is money, haste can save waste.

Filming is a fairly exhausting activity and, especially in the early sessions, there will be errors and problems that require time-consuming adjustments and innumerable re-takes. If you are working on your own, or with other amateurs, allow lots of time, and take regular breaks. This is advice from someone who's learned this the hard way: from experience.

Getting Organized

Like everyone else embarking on a life review, you will have to work out the scope of the project. To do this you will have to organize the questions, events, and subjects that you will include in the review, and you will have to assemble, or arrange, the orderly appearance of the pictures, people, and memorabillia that you are adding to your personal recollections. Even this part of the process will likely be enjoyable. You'll find all kinds of interesting stuff as you sift through the important items and events from your past. It'll take much longer than you expected when you started out, but who wants good times to end quickly?

Chosing an Interviewer or Production Assistant

Teaming up with a comfortable "interviewer" who accepts responsibility for pacing the production is strongly recommended. This person should be thoroughly familiar with the times, customs and language of the reviewer, but does not, necessarily, have to be from the same generation. Research suggests that adolescents and young adults are particularly effective as interviewers of elderly persons. They may stimulate an underlying human need to pass knowledge and skills on to succeeding generations. The interviewers should be encouraged to read Carl Rogers' excellent counselling guide, "Client-centered Therapy " (Houghton Mifflin, 1951) to gain a better understanding of the reviewers' need for non-judgmental acceptance, by the interviewers, of the facts of the reviewers' lives, their basic beliefs and inconsistencies. "Client-centered Therapy" is available on loan from most public and college libraries.and for sale in university book stores. You need your interviewer to accept you, warts and all. Approving of you isn't necessary, so don't alter anything for fear of offending your interviewer, unless , of course, the interviewer is your life's companion. Think twice about choosing a husband, wife or lover as your interviewer, and then chose someone elese. Such closae relationships could be too inhibiting and maybe even dangerous.

Siblings, or life-long friends, may be very effective interviewers. They should be able to add to the accuracy of the information and to foster relaxed conversation and natural mannerisms in front of the camera. Because siblings and good friends would be so familiar with the narrators and their times, the narrators may feel more free to deviate from the interview plan in order to include important unanticipated areas and events uncovered during the interviews or neglected by the narrator.

When You Need Help

If you feel that you want or need help, you can usually get it from an "expert" in your family or circle of friends. "Talking-home-movies" have become very popular, and the home-movie makers are usually knowledgeable and enthusiastic helpers and teachers of anyone taking an interest in their "art."

If the free expert isn't available, or doesn't prove to be expert enough, and if you have spare cash, look in the Yellow Pages under Audio-Visual Production Services for the names of firms specializing in producing films with sound tracks. Their assistance will, usually, be priced by the hour, so having your plan clearly in mind, and your questions short and to the point, will save you money. It is certainly possible to turn the project over to them. If you do, you may end up with a "show" that you could sell to the television networks, but most likely you won't. What you will probably have is an expensive home movie that is very easy to watch, and that you could share with pride. But you'll share your video with pride even if you do it yourself. Trust me.

Writing Your Script

Before you decide to haul your memories out for permanent recording, you'd better have a good look at the categories that I am suggesting, and do some serious thinking about the memories and information that you might include in each category. The questions suggested in this manual follow a subject approach rather

than a timeline. It groups similar events from different time periods in an attempt to tie together more strongly the major information in your memory and make it easier for you to unite that information securely with the experiences of the present.

It is very important for you to write down your most accurate and complete answer to each question so that you will be able to come up with your best answer during the filming of the life review. The many breaks in the filming process, as photographs and other memorabilia are prepared for inclusion, make it essential to have a complete script of answers to refer to at all times. If you don't refer to a prepared script important facts will likely be left out. For example the phone will likely not be left off the hook nor are you likely to disconnect your doorbell during the "shooting." Thus your script prevents normal interruptions from becoming production problems. Who needs more problems?

Writing your script will be much like writing your autobiography and, it will, like the actual filming, take time. In my case, I found myself continually adding new information spontaneously, during filming, but I wouldn't have been able to do that if I hadn't had my script to get me going. It was information on the script that shook additional information from my memory. It was the script that also prompted my interviewer/production assistant to ask additional questions and to seek clarification. So, write a script. The script could be the start of your autobiography, or seed for the novel that you've always wanted to write.

Leave a blank line between each paragraph in your script so that you can add information like: "Show picture of Aunt Minnie on the donkey." or "Film me with Tina in the wading pool." I found that I had enough pictures and interesting momentos to provide new material for frequent scene changes, and I'll bet you do too. The more variety the better! If you follow this advise you'll be glad that you left room between the paragraphs on your script to write your instructions for the

photographer. A sample of a page of script is shown on the following page, page 12.

WHAT TO INCLUDE

If you're anything like me you'll record much more than you will finally include in the life review that you will show to others. That doesn't mean that you are going to throw anything away. You'll always have the original tapes to refer back to. It just means that you will have to edit the video material down to the length that fits your own attention span or your opinion of what is a reasonable length of video.

You will likely break the edited material into several cassettes of desired length. With the fast forward, reverse and pause features available on most VCRs, it's an easy matter to find parts that you want to spend more time viewing. It's also very easy to re-record sections of the review you aren't happy with on the first filming. The initial "take" can always be looked on as a practice run that can be redone as often as you wish. If you're a perfectionist, you'd better limit yourself to four takes or you'll never finish.

Buying the Right Tapes

Because of the picture quality that is lost each time you transfer information from one tape to another, when filming and editing, use only new tapes of superior quality, that are specifically recommended for camera recording. You'll be glad you did when you see the results, especially when you realize that the difference in price between a normal grade videocassette and a high grade tape is only a matter of one or two dollars. I'd also recommend that you buy your videocassettes from an electronics dealer who understands

filming equipment and supplies, and backs his products. Such a dealer could prove very

assembly line picture

E7 - How would you describe your political views and involvement over the years? I'm a small "l" liberal. I believe that private enterprise is needed to maintain the vitality of our society.

"Time" cover of father + child

But it must be monitored and, if necessary, regulated to assure that it maintains a generous heart, and works toward meeting the social needs of all people, everywhere in the world.

Picture of Prime Minister

I've never been politically active and only once joined a party, solely to help a son's friend gain a nomination. I never fail to vote in elections and I make a serious effort to chose the best person regardless of his or her party.

me at my desk - live

E8 - What is your best quality? My best quality is dependability. People have always been able to count on me carrying out the responsibilities that I take on.

me with Sue at Halloween Party (picture)

E9 - If could live your life over, what would you do differently? I'd hang a lot looser; not take life's little annoyances and my own shortcomings so seriously.

Home movie of me in play

I'd laugh more: fret less: socialize more: read more: sing more: act more: become fluent in French and Spanish and learn to play the piano and the guitar.

Picture of Betty shortly before she died.

E10 - How do you feel about dying? Have these feelings changed over the years? I'm not ready to die. I'm still working at attaining goals and want to continue to play a useful role in my expanding family. There are still places, people, and sights that I want to see, music and sounds that I want to hear, strange foods that I want to try, concepts that I want to understand and dilemmas with which I hope to come to terms.

me on sofa line

I'd like to achieve more lasting benefits for my fellow men and to leave more money for my heirs and favourite causes. I like the fact that I am becoming more open and less self-conscious as I age and I want this to continue as it allows me to take more risks of all kinds, financial, social and emotional. Making this life review is a risk I wouldn't have taken in my middle years so I'm glad I lived long enough to do it. I can now go for gains and new experiences without undue concern for potential losses or embarrassment.

Picture of me in school band

As a child and adolescent I feared the process of death and especially the possibility of being buried alive. As a young adult I began to become much less fearful, and this process of a calmer acceptance of the inevitable and natural reality of my own death has continued to the present. I don't fear death and I give very little thought as to the when and the where. I am concerned about the possibility of a lingering death, or a prolonged period of senility, and hope very much that I will not outlive my physical independence.

valuable in providing free advice if technical problems come up. My dealer seemed to enjoy clearing up my concerns.

Choosing Your Approach

You will have to decide how to organize your material before actually deciding on what to include on your tapes and what to pack back into your trunk. The two most obvious and effective ways to organize your life review are: 1) chronologically, by life stages; and 2) by categories.

The chronological method is most efficient when you come to updating your review in the future. Once you finish with a certain period in your life, whether it is "adolescence" or "middle years," that piece of tape will be a finished product. When it's time to update your review you can just add on to the end of the last tape.

If, however, you decide on categories, the updating process becomes more complex. A section on your family can start back as far as you can go, but if your life is like mine, you can't tell where the story will end. Marriages, divorces, children, grandchildren and their various accomplishments, joys, and sorrows, will all provide important material for your continuing life review. Linking it all together will be a challenge, but if it is met, the resulting life review may provide you with enjoyment and valuable mental stimulation for the rest of your life.

Despite the challenge, and because of the potential benefits of the category method, I'm recommending, and explaining this method in detail. It is very important to link the past with the present when you discuss your life. Themes run through our lives. How you were raised, how you raised your children and how your grandchildren are being raised belong together in your life review; as do early employment, major careers, volunteering and retirement. You don't want to lump the past into a "good old days" section that could eventually lose its connection to the present and leave your aging thoughts and conversations dominated by an

embellished past. You want to look at your entire life and keep an accurate perspective on all of it. That's what I want too.

But it's having the information recorded and available for replay that's far more important than how it's organized. If you opt for the quicker and easier "beginning to now" chronological approach to life reviewing, this manual will provide you with the information to see you through.

If you have decided to take a chronological approach, you'll have to establish the categories of questions that will best draw out the facts of your life. A suggested break-down is: Pre-school, Elementary School, Adolescence (12-18), Early Adulthood (19-35), Middle Years (36-60), Golden Years (61-100) and, if you are really optimistic, Bonus Years (101 Up). The chronological approach will make it easier to add "up-dates" in the future, but it may not be as effective as the theme approach in helping you see your life as one big "ball of wax."

If, as I recommend, you're working by categories, I suggest starting out with the categories and questions detailed below, and then going wherever they take you.

LIFE REVIEW CATEGORIES AND SUGGESTED QUESTIONS

The following questions can be used to get you started. Even though a lot of research went into arriving at the final list, some of the questions and categories may not apply to you. There may also be new categories that you will want to add. It's your life review, not mine, so feel free to personalize the plan. Your answers should be supplemented with photographs, slides, home movie clips and articles, if you have them, and discussions with, and comments from, important persons in your life, past and present. You may wish to film some remembered events in the locations in which they actually took place. This plan will not only add interest to your video, but will also provide graphic linking of realities of the past with realities

of the present. Each time you see current scenes associated with past events your mind will play with the changes that have taken place and may grow stronger in the process.

Many people will want to produce shorter versions of their life reviews. To help them with their summarizing, key questions have been marked with asterisks (*).

A. Family and Family Life

1. When were you born and where?
2. Did your parents tell you anything about your prenatal period and birth?
3. *Who are/were your parents, where were they born and what were their family lives like?
4. What do you know about your ancestors?
5. What were your parents doing for a living when you were born and how would you describe their success, vocationally and financially?
6. *Do you have brothers and sisters and are they older or younger?
7. What were your siblings like when you were children, and where are they now?
8. What were you like as a child and with your family?
9. *How would you describe your childhood?
10. What are your earliest happy memories? Sad?
11. What do you remember about the homes of your childhood?
12. *What other relatives were important to you as a child? Why?
13. What do you think about your parents child-rearing skills?
14. *Did you marry or take a long-term live-in partner? Who? When?
15. How would you describe your courtship(s)? Proposal(s)?
16. What do you remember about your wedding day(s)?
17. *How would you describe your marriage(s) or live-in relationship(s)?
18. *How would you describe your relationship with your "in-laws?"

19. What do you remember about you first adult home? Other homes?
20. *Do you have children?
21. How did you feel about your children as babies? As young children? As teen-agers? As young adults? Now?
22. *How do you rate your child-rearing skills? Why?
23. How did you feel about your children leaving home? Coming back to live? Not leaving?
24. *What is your relationship with your children now? How has it changed over the years?
25. *If you are a grandparent, how do you feel about being one?
26. What are your grandchildren like and what is your relationship with them?
27. Do you play a role in the care of your grandchildren?
28. *Have any of your adult children depended on you financially? Emotionally?
29. Do you feel that you are taken advantage of by any family members?
30. Are you "spoiled" by any family members?
31. *What relatives, outside your immediate family, still play roles in your life?
32 How have the deaths of family members affected you?
33. *What are your views on the role of the family in your life? In society as a whole?

B. School

1. When and where did you start school?
2. *What elementary schools did you attend?
3. Who were your elementary teachers and how did you feel about them?
4. *What kind of a student were you?
5. *How would your describe your elementary schooling? Did it give you a good start along your educational trail?

6. Which elementary classmates do you remember well and why do you think that they stand out in your memory?
7. Do you have a particularly happy memory from elementary school? Sad?
8. *Did you go to a junior high or middle school? If so where?
9. Do you have any strong feelings or memories about your junior high education?
10. *Did you attend high school? Where?
11. How would you describe your high school education?
12. Who were your best friends in high school?
13. *What do you remember about your school vacations?
14. *Did you take any other type of trade, technical or college courses?
15. Did you ever earn any educational diplomas, honours or awards?
16. *Do you still keep in touch with any of your former classmates? Teachers?
17. Would you still like to further your education? Do you think that you will?

C. Employment

1. What is your earliest memory of earning money?
2. *What was your usual occupation? Other occupations?
3. When did you last earn money through employment?
4. Were you ever in business for yourself? With friends or relatives?
5. Did you ever depend on financial assistance before you retired?
6. *What are your most vivid memories of employers? Fellow workers?
7. What did you like best about working for money? Working at home? Volunteering?
8. What did you like least about working for money? Working at home? Volunteering?
9. *What is the longest job you ever had? The shortest? The best paying? The lowest paying? The dirtiest? The easiest? The hardest?
10. *When did you retire? Why?

11. How did you feel about retiring? Soon after you had retired? Now?
12. Are you doing any work for persons outside your home at present?
13. *Would you like to be doing more with your time?

D. Eras & Galas

1. *What are your memories of depressions, recessions and hard times?
2. *Did you share in the boom times?
3. *How have wars affected your life?
4. Have you ever followed a fad? (Flapper, Zoot Suiter, Hippie, crew-cut etc.)
5. What do remember about special occasions - Christmas, birthdays, family gatherings, vacations?
6. Are you presently looking forward to any special occasion(s)?

E. Spiritual (Religion, Philosophy, Dreams, ESP, Politics, etc.)

1. Are you, or were you ever, associated with a church or religious organization?
2. *What are some of your basic beliefs that you have tried to live by? Do you associate these beliefs with any particular person or persons? How successful do you feel you've been at living up to them?
3. Are there any dreams that you can remember in detail?
4. *Have you had any extra-sensory experiences where you have known what was going to happen before it did? Seen or communicated with a spirit?
5. *What are the basic beliefs that you have tried to live by.
6. How successful do you feel you've been at living up to them?
7. How would you describe your political views and involvement over the years?
8. *What is your best quality?
9. If could live your life over, what would you do differently?
10. How do you feel about dying? Have these feelings changed over the years?
11. Do you feel that there have been any turning points in your life?
12. Are you lucky? Forgiving? Sentimental? Romantic? Satisfied?

F. Significant Others (and possessions)

1. *Do you have someone that you know you can always depend upon?
2. Have there been times when you have been really lonely? Did you do anything to relieve the pain?
3. Who have been your good neighbours?
4. *Who have been your best friends? Why?
5. Have you ever had any enemies or friends who have turned on you?
6. Has anyone had a bad influence on your behaviour or outlook? A good influence?
7. Have you ever tried to be like someone else? Not like someone?
8. Have you ever been hurt badly by someone outside your family?
9. *Is there anyone with whom you would like to renew a relationship? Do you think that you ever will?
10. *Have you ever had a pet(s)?
11. Are there any other critters, cars or chattels that have been important in your life?

G. Sensory Experiences

1. *What are the most beautiful things that you've seen in your life? People? Places? Animals? Vehicles?
2. *What are the most unattractive things that you've seen in your life?
3. Do you have any vivid memories of odours?
4. *Are there aromas from your childhood that are particularly poignant? Foods? Soaps? People? Places?
5. *Do have any vivid memories associated with your sense of touch; the way things felt when you touched them or they touched you?
6. *Are there any movements that bring back memories? (hopping, skipping, running, dancing, falling, swinging)

7. *What do you recall about times when you had strong feelings of happiness? Sadness? Envy? Guilt? Pride? Gratitude? Helplessness? Power? Success? Failure?

H. Language

1. What was your first language?
2. *Are you, or were you ever, able to communicate in any other language(s)? To what extent?
3. Did you ever speak to your friends and/or family in code languages like pig Latin" or "double Dutch?" Can you use them today?
4. Did you use any words that would be understood only within your family or within your peer group? Give examples.
5. Do you use any expressions that you associate with someone from your past?
6. *What "slang" words have been popular at some time during your life?

I. Entertainment

1. *Have you ever entertained publicly? If you have, do you still perform?
2. What are your favourite pastimes now? In the past?
3. Do you belong to any recreational organizations? Are you active in them?
4. *Do you consider yourself creative? Have you saved any samples of your own creations?
5. What movies have you particularly enjoyed? Who were the leading actors?
6. What T.V. or radio shows have been your favourites? What are your favourite shows now?
7. What songs and music have you particularly enjoyed?
8. Do you have any favourite jokes or humorous stories?
9. *Who have been your favourite entertainers? Actors? W iters? Composers?
10. *What were your favourite foods as a child? Now?
11. Do you have any favourite restaurants? Memorable meals?

12. *Have you taken part in organized sports? Are you active in any now?
13. Do you follow any sports on T.V.? In the newspaper? In sports publications?
14. Have you ever kept a garden? Do you grow anything now?
15. *Do you take part in any activities specifically to improve your health?
16. *Are you hoping to holiday in any particular place in the future? With whom?
17. Are you satisfied with your leisure life?

J. Triumphs and Regrets

1. *What are you most proud of?
2. *What are some of the things that you wish you could have avoided?
3. What have been your most embarrassing experiences?
4. What is the nicest thing that you have ever done for someone else?
5. *What is the nicest thing that you've ever done for yourself?
6. Do you owe anyone anything other than money? Who and what?

K. Fears

1. What were your greatest fears as a child?
2. *Are you afraid of any animal? Object? The dark? Dentists? Public Speaking? Flying? Crowds? Confined spaces? Heights?
3. *Are you fearful about the future? Senility? Dependence? Death?

L. Contrasts

1. *When were you happiest?
2. *When were you most unhappy or depressed?
3. Who was (is) the kindest person you have ever known? Most unkind?
4. Who was (is) the smallest adult you have ever known well? The largest?
5. When were you most prosperous? Most in need of money?
6. What was your most boring experience? Your most interesting?
7. *Who was the wisest person you've known well? The most foolish?
8. Where is the best place you have lived? Why? The worst? Why?

M. Self-View

1. *What are you like as a person?
2. How does this compare with how your best friends see you?
3. *How would you describe your appearance at your best? Your worst? Now?
4. Do you consider yourself "fashionable"?
5. Do you have any substantial habits, good or bad?
6. *Have you modeled your own life after that of anyone else?
7. *What is your present state of health? As a child? As a younger adult?
8. *How would you describe your present social position? How does it compare with your position at other times in your life?
9. *How would you describe the level of influence you have in your life? Your family's? Your friends? Your community?
10. Are you satisfied with your financial position? Housing?

N. Future Hopes and Plans

1. *If the good fairy offered you three wishes, what would they be?
2. *Are you doing anything now to make them come true?

O. Pot Pourri

1. What's left that you'd like to recall? It may be just a series of pictures, reflections, names, and music that have had a special place in your memory, or the Pot Pourri section could be organized into sets of related material.

Confidential

You'll have to write your own questions for this section, but my few suggestions might help you get started. You may even find that you would have no objections to sharing your answers to the questions I've suggested. If you're like me though you won't feel that you can share any of this section, even with your interviewer, and won't feel comfortable filming yourself. The solution could be to answer the confidential questions on paper or record the answers on an audio tape.

I chose to write mine. You may also wish to label anything produced in this category as "Confidential" and, if you are really serious about keeping everyone from learning your secrets, you can add "Please **DESTROY** upon the death of YOUR NAME." Keep in mind that negative memories are as important as positive ones in achieving a successful life review.

1. Who loved you most as a child? At other times?
2. Who did you love most as a child? At other times?
3. Did you dislike anyone as a child? At other times?
4. Did anyone dislike you as a child? At other times?
5. Has anyone resented you? Why do you think this? Have you resented anyone? Why?
6. Who have you been afraid of? Who has been afraid of you?
7. What do you worry about?
8. Are you worried about how your will will be accepted by your family?
9. How have your thoughts and feelings about sex changed over the years?
10. Have you ever been dependent on any drugs or medications? If so, how do you feel about this dependency?
11. Are you ashamed of things that you have done?
12. Have you any secret desires that you still hope to realize? That you have given up on?
13. Have you done anything illegal that you have concealed, or for which you have, or have not, been prosecuted?

PRODUCTION PROCEDURES

Getting Ready

A. Settle on the questions that you will address and assign each question a number indicating the order in which the questions will appear on your final tape. It's essential to have numbers on each question as you will be keeping accurate notes about each question during filming and you will be making more notes when you are creating your editing guide. (See Page 12)

B. Then write your carefully considered, reasonably concise, and completely truthful answer to each question. Give yourself lots of time, and don't hesitate to make changes and additions at a later date.

C. Decide on the way in which each answer will be filmed and write that information on your script. The choices are many.

1. You can face the camera, sitting or standing, and speak your answer.
2. You and the interviewer can sit or stand together so that the viewer will be able to see the whole process. (I discovered that most questions don't need to be asked. My answers usually started out by making the question being asked very obvious.)
3. The camera can focus on a picture, slide, movie film, another person, or an object while you answer your question and describe the scene from a microphone plugged into the camcorder.
4. A video-tape can be played, with or without sound, and you can talk over the tape, using the dubbing feature available on most camcorders and many VCRs.
5. You can move to a location related to your answer and be filmed in or around the memorable spot.
6. Something different. It may be a filmed conversation of you talking on a speaker telephone to a person involved in your answer, or a demonstration of

some skill, such as dancing, juggling, singing, or cooking a favourite dish. Be creative in adding as much interest as possible.

D. Once you've decided on the different ways that you want to present your answers you'll have to assemble all of the materials and equipment that you will need.

Equipment List

VHS Camcorder - A recent model, high performance camcorder, preferably one that takes a full-sized video-cassette if you are using VHS, and using metallic tape if you are using an 8mm. model. The camcorder should be equipped with a a zoom lens and automatic focusing. It must also have a "macro" settings for close-ups of pictures and small objects.

Remote Microphone - You will also have to have a separate microphone, with a long (at least 15 feet) cord that can plug into the camcorder so that you can talk, with greater clarity, at some distance from the camera, even when it is pointed away from you to film other objects.

Bulletin Board - A bulletin board provides your best surface for mounting flat items. If it's a corkboard, or other dark surface, you will need a large sheet of white paper to use as the background for your pictures. Things don't film well against a rough or dark background. Straight pins, thumb tacks, masking tape or other tape like "Scotch Magic Plus" that comes off easily without damaging surfaces will all be helpful in holding things in place. You should also have a desk lamp that can be focussed on the picture and cardboard, such as a record sleeve to use to shade the picture to cut down on glare and/or shadows. You'll have to do some experimenting. The light conditions are different in each circumstance. We even ended up hanging a blanket over one window as the drapes were not heavy enough to cut the glare.

Film to Video Transfer Unit - If you are putting home movies and slides onto videocassettes you'll need a small optical device called an "Optex Film to Video Transfer Unit." Using this unit you can transfer clear images into your camcorder from your film and slide projectors. If you don't have home movies, you can videotape your slides without using the transfer unit by focussing your slide projector onto a smooth white surface (even if you have a screen you should put a sheet of smooth white cardboard over it for crisper images) and filming with them by zooming with the camcorder.

T. V. Sets - You will also need a good quality TV set so that you can play your camcorder through the set while setting up and filming. It makes it much easier to get your shots lined up and properly focussed and illuminated when you can see a larger image than you can see in your camcorder. You will need an additional TV set when you begin editing.

Video Cassette Recorders (VCRs)- If you are using a VHS camcorder you will appreciate having a HQ VHS VCR (high quality VHS format video cassette recorder) available so that you, or someone else can conveniently look over the days filming and decide on scenes that should be taken over. The camcorder can be used as a VCR but it is not as convenient to operate as a full-size VCR. If you are using a 8mm camcorder it will be used as the VCR for previewing and editing. An additional VCR, of similar quality, will be needed when you start editing. You will also need cables to hook the VCRs together.

Memorabilia - All of the pictures, slides, movies and objects that you will need should be assembled and labeled with the numbers of the questions with which they will be used. Set up an orderly filing system so that time is not lost while you look for essential items during the actual filming. These memorable items should be kept together so that they will be available for retakes and viewing when you are playing your life review. Don't forget to clearly identify all of the people and places on the

back of each picture so that you won't lose this information, and so that it will be readily available to your heirs, or when you suffer the odd lapse in memory.

Refreshments - It's also a good idea to have some warm drinks in thermos bottles, some cold drinks in the refrigerator and some snacks within easy reach. No movie star should settle for less. It's a hungry business.

Filming

You will film many scenes more than once, because unforeseen "glitches" like sneezes, phone calls and disconnected microphones are bound to occur. It is, therefore, very important to preface each scene with the recorded words **"Take 1** (or 2 or 3 and, even, in my case, 4) **cuing One, Two, Three."** The action or talking should start about two seconds after the word "Three." This will give the editor time, when you get to the editing process, to start the VCR recording before the scene actually starts. Editing is very, very difficult if you can't clearly identify each take and if you don't have consistent cues before the talking or action starts. If you neglect this detail you'll be sorry when you or your assistant start editing. This is another lesson this writer learned from experience.

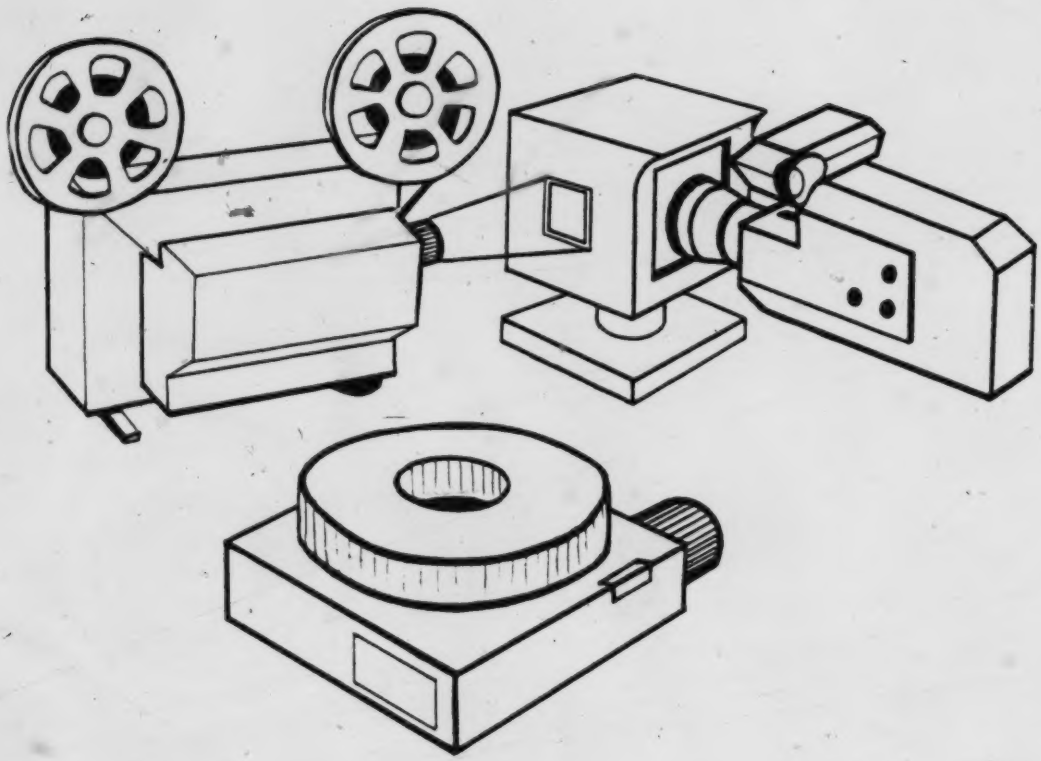
While filming, someone must keep a careful record of the number of takes that have been made of each scene. This filming log will serve as the basis for your editing guide. A sample log is provided on the next page, page 28. It is followed by a series of four illustratiions of equipment and filming set-ups.

Most people find it hard to relax and act naturally in front of a camcorder, but as the filming moves along everything becomes easier. and the quality of the finished product gets progressively better.

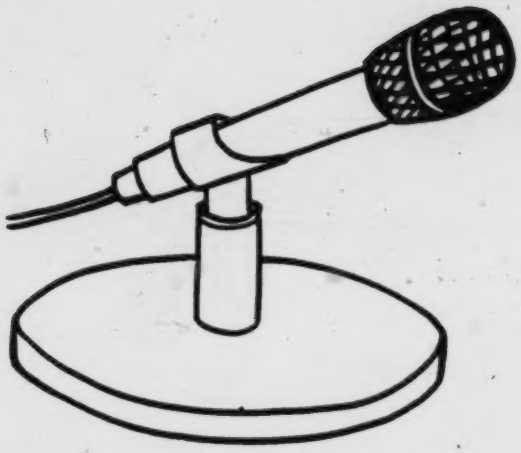
Try to use natural light as much as possible when filming people. It provides a much softer and more natural look. It's reality that we're looking for but there's nothing wrong with showing reality in its best light.

SAMPLE FILMING LOG

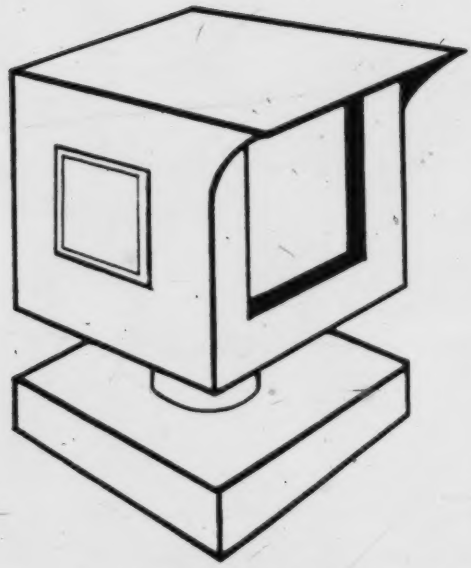
FILMING LOG	EDITING GUIDE
E7i Assembly Line Picture Take 1 - N.G. Cuts in too soon 2 - G	
E7ii Time Cover - father + child Take 1 - G Dog barking	
E8 Bill at desk - live Take 1 - N.G. Phone rings 2 - V.G.	
E9i Halloween Party Picture Take 1 - N.G. went too far 2 - F.G. rambles a bit	
E9ii Home movie of play Take 1 - G	
E10i - Picture of Betty Take 1 - N.G. False start 2 - N.G. "mike" bumped 3 - G Sound fades a bit	
E10ii Bill on sofa - live Take 1 - N.G. poor lighting 2 - N.G. too hesitant 3 - G good despite sneeze	
TAPE NO. 2 PAGE NO. 3	



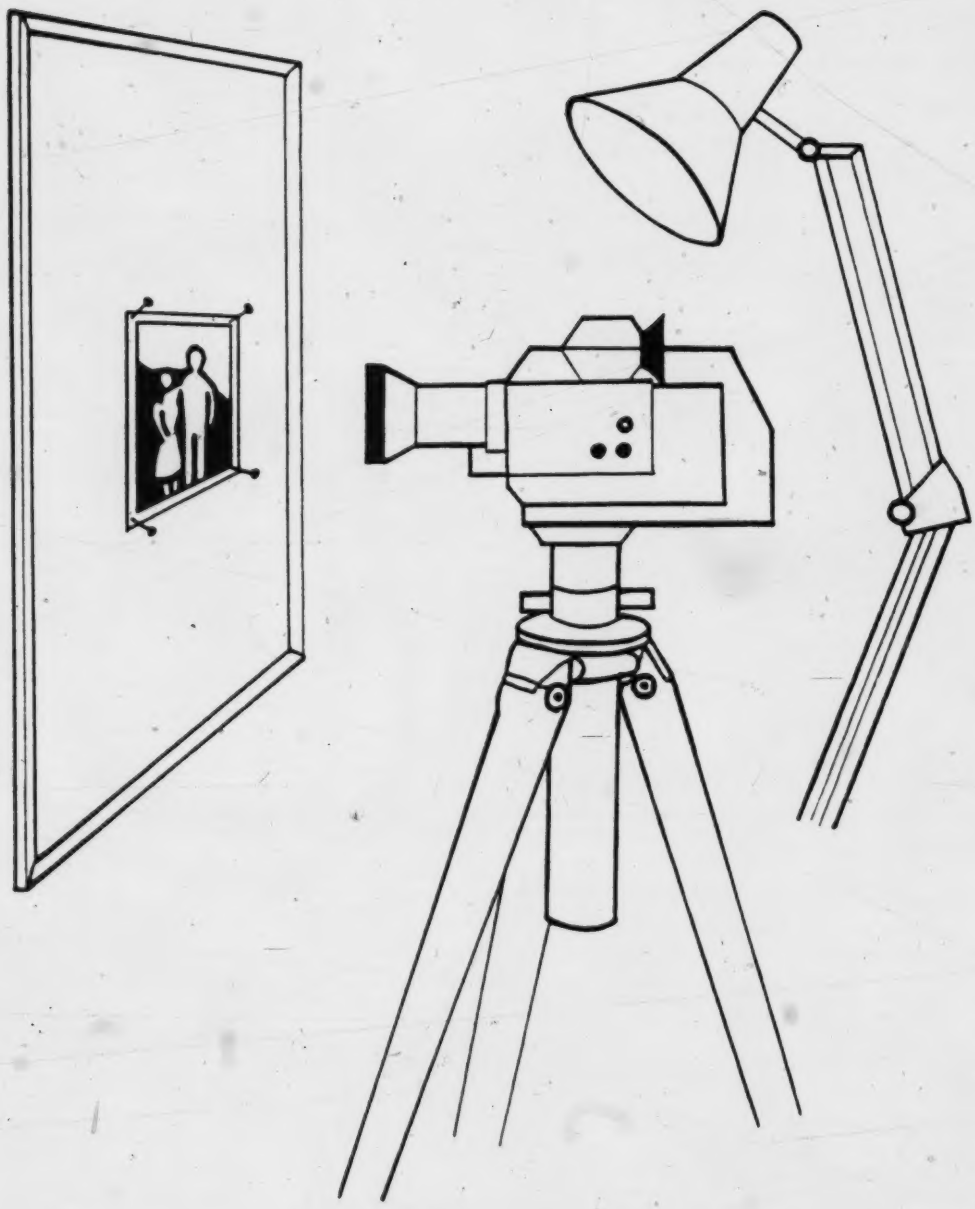
SLIDE OR 8MM/SUPER 8 TO VIDEO TRANSFER



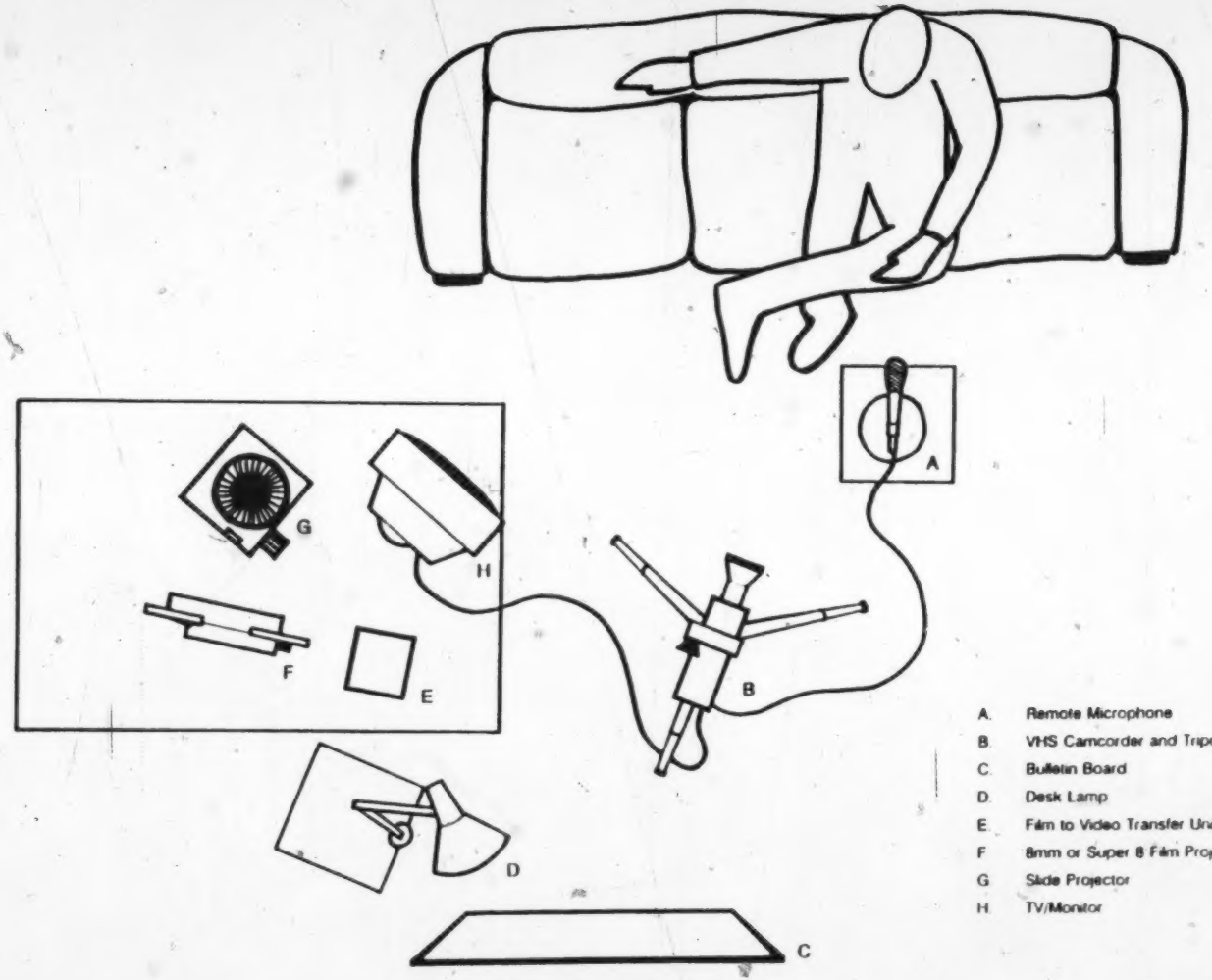
MICROPHONE AND TABLE STAND



FILM TO VIDEO TRANSFER UNIT



VIDEO COPY WORK FROM BULLETIN BOARD



A. Remote Microphone
B. VHS Camcorder and Tripod
C. Bulletin Board
D. Desk Lamp
E. Film to Video Transfer Unit
F. 8mm or Super 8 Film Projector
G. Slide Projector
H. TV/Monitor

OPTION FOR VIDEO TAPING SETUP

Play around with the equipment, the lighting, the placement of pictures and objects, the timing, and the whole process, before you start. Experimenting will give you a feel for the equipment and a confidence that will make the whole process run more quickly and more smoothly.

You should consider putting in a little humour here and there. It can't hurt, and it will probably help. I ended my review with a picture of two of our kids taken by a trick photographer on a beach in Thailand. One child was blown up to King Kong size and he looked like he was going to devour his sister whowas made to look tiny. The picture was very well done as was, I hope, my deadpan dialogue. The whole scene was so patently ridiculous that nobody could take it seriously. It was a great way to end the show. I thought so anyway, and so did my kids.

Caution - Use only the SP (fastest speed) setting on your camcorder and VCRs at all times. You lose some picture and sound quality when you use the slower and more economical speeds such as EP, LP and SLP. You will be transferring your original filming to an edited film, from which you will make copies for your family. And you will lose significant quality on each successive transfer. You will, therefore, want to start out with your best possible original videotape and your best possible edited master so that you can maintain the best possible video quality at all stages of production.. It is also important to use the best quality tape that you can afford. Your life review deserves the best! Mine did too, but didn't always get it. Guess who's sorry now?

Titles

After you have completed filming all of your scenes you may want to add a title at the beginning of the tape. In my review I had a title page made up with a baby picture, a current picture, the title "Bill Rollans Life Review" and the date. While it was being filmed I recorded Wilf Carter singing "That Silver-haired Daddy of Mine," much to the delight of my children. Pretty hokey?

You may also want to insert titles with, or without pictures and music, between different sections of your review. Such titles will make editing more difficult, as missing one out while editing, as I did, means redoing everything that

comes after that title. Despite the risks involved, titles can be creative, informative, amusing and interesting. They're definitely worth considering. I'd use them.

Keep in mind that you're not trying to produce an award winning movie, but if you aren't satisfied with your answer, your facial expression, or anything other aspect of a scene, you can always try for something better. I found that I was more relaxed and gave a more interesting answer on my video retakes.

Don't worry if you get a little long-winded, or off the track, in your replies. You, or your editor, can pare the final review down to the meat and bones before it's ready for regular reviewing and sharing. Who knows, the long-winded, off the track content may prove to be more interesting than your scripted answer. Then again, it probably won't, but don't reject it without a second look.

Editing

No matter how careful you are, if you are using standard "home-use" equipment, you will find that "clean" edits, where one scene flows smoothly into the next, are all but impossible. So, unless you are prepared to do your editing in a commercial studio at a cost of upwards of 40 dollars an hour for many, many hours, you will have to content yourself with a "home-video." Such an amateur product will provide you with a wonderful record of your life that jumps around a bit, has a few blank frames, and cuts off the odd final or initial word. I like to think of these home-movie "inevitables" as added character.

Editing may turn out be the most difficult phase of the production process. That's what editing was for me. Everything that you've taped will seem interesting and important and cutting anything out to make the completed production a manageable size will take lots of thought. That thought will be followed by another time consumer - splicing all the little segments together into a coherent and correctly sequential whole.

Editing Guide - The first step in editing is to create an editing guide from the log that you have kept of the filming. An editing guide should include everything that you need to know about what you are going to include on your master tape; in what order, and include where you will find the information on your original camcorder tapes. Carefully preview each of your original tapes to select everything that will be included on the final edited copy, and record on your editing guide exactly where and on which video tape each scene can be found. A sample editing guide is shown on the next page, page 36. It is followed by an illustration of an editing system.

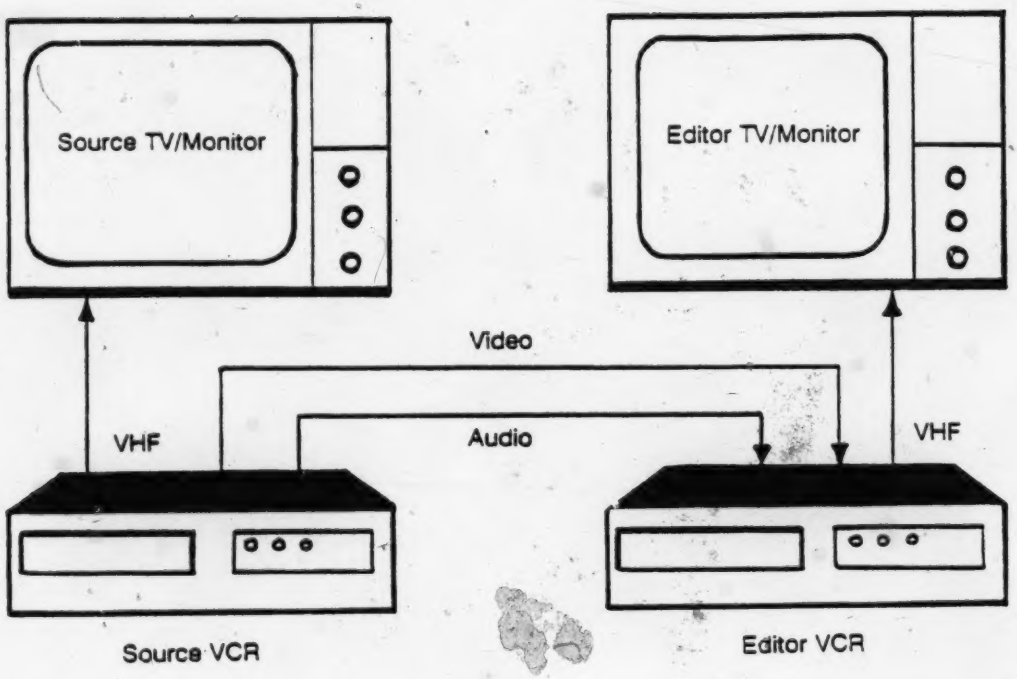
It may well take you or your editor longer to edit your filmed segments together than it did to shoot all of the scenes originally. You will probably have recorded at least three times as much original videotape as you will decide to include in your edited master so there are a lot of options to consider, details to keep track of and buttons to push along the way. Decisions, decisions!

Preliminaries - You will have to have cables to hook your two VCRs together and these can be obtained easily from any electronics store of the Radio Shack variety. You will need

cables that connect from the audio and video "out" jacks from the back of the VCR that you are recording from, to the audio and visual "in" ports at the back of the VCR that you are recording to. Don't be upset if there is only one connection for out, or in, on one machine and two on the other. It's easy and inexpensive to get connecting cables that have one connection on one end and two on the other. Clerks in electronics stores have to be the most patient and helpful salespersons in the world and they are used to solving the electronics problems of even the least informed. So don't be embarrassed to describe the "do-hickies and thing-a-mabobs" that you are trying to connect. Clerks in electronics outlets understand that language.

SAMPLE EDITING GUIDE

FILMING LOG	EDITING GUIDE
E7i Assembly Line Picture	
Take 1 - N.G. Cuts in too soon	
2 - G	use
E7ii Time Cover - father & child	
Take 1 - G Dog barking	Reshot - Tape 5, Page 2
E8 Bill at desk - live	
Take 1 - N.G. phone rings	
2 - V.G.	use - short pause after ring
E9i Halloween Party Picture	
Take 1 - N.G. went too far	
2 - F.G. rambles a bit	use - very natural
E9ii Home movie of play	
Take 1 - G	use - stops after "pratfall"
E10i - Picture of Betty	
Take 1 - N.G. False start	
2 - N.G. "mike" bumped	use - better sound
3 - G Sound fades a bit	
E10ii Bill on sofa - live	
Take 1 - N.G. poor lighting	
2 - N.G. too hesitant	
3 - G good despite sneeze	use
TAPE NO. 2 PAGE NO. 3	



VCR EDITING SYSTEM

You will also have to connect a TV set to each VCR, but these cables come with the VCRs so shouldn't be a problem.

So now I"m assuming that everything is working smoothly and that you have the first of your original videotapes in one of the machines and a blank tape in the other.

Since it is not likely that both VCRs are the same model there will probably be some small differences in their operation. They will, however, both have all the features that you need to do your editing. You'll only be using the buttons or keys that are out in the open so

don't worry about the mysterious controls behind the little doors in the front or top.

Editing Steps -Your first step will be to find the beginning of the first recorded segment that you want to copy from your original tape and to practice recording this segment onto the blank tape. Always leave about ten seconds of blank tape at the beginning of each new videocassette because many VCRs don't start playing until a few seconds after the "play" button is activated. After that it's practice, practice, practice, until you are satisfied with your editing skills. Be reasonable, perfection isn't possible for amateurs using home-style equipment.

You probably have a relative or friend who loves to play around with electronic equipment and would be very happy to give you a crash course in editing. If this isn't possible, and you need and can afford the cost, any tape duplicating firm has fully equipped editing "suites" that they will rent for a fairly hefty hourly rate. And the clock is running during the time it takes for them to teach you how to use the equipment. Their staff will also do the button pushing for you, if you wish, but you would have to look over their shoulders to tell them what to keep and what to reject. Be prepared to pay for this extra service as well.

I want to stress, again, that you are making a home production. Taking out all of the little flaws will be very time consuming, somewhat expensive, and completely unnecessary. You want to preserve memories, not win an "Oscar." You do? Good luck!

UPDATING

Hopefully, you will have completed your video-taped life review while you still have a lot of living ahead. Many more events that are important to you and your family have yet to be imprinted on your memory. It's a good idea to keep your updating in mind all the time. That means faithfully assembling new and rediscovered pictures, video-tapes, letters, newspaper and magazine clippings, and notes and filing them away in your "life review box."

Annually, at the beginning of the year or around your birthday are good times for updating. At those special times you should look back over the period since your last review and decide whether or not an update is justified. I hope that you will consider using the category format and try to add something to each of the areas covered in your original review, and that you will add pictures, home videos and objects to the updated sections. You will not likely have any new movie film and maybe not even any new 35mm slides as movie cameras are obsolete and slides seem to be losing ground to prints. So a camcorder, a bulletin board, a VCR and a TV set may be all you need to produce a credible update that requires little editing.

You may, however, decide to settle for a written or audio-taped update. It won't have as much historical and memory-jogging value as an update that is video-taped but it'll sure beat nothing.

A script is, I think, as important for the life review update as it was for the original life review. Episodes that will form a significant part of your life's record should be carefully considered and accurately presented. If you decide to update

your life review without using a script there's a very real risk that you will hedge on feelings, colour the facts, and forget details during the filming.

Even if you don't want to go back into full production for your updating, you could have your spouse, a friend, or a relative train a camcorder on you while you read your script of the important events that have happened since your last update.

Occasional updates of the Pot Pourri section may be all that most persons will be able to accomplish over the years and that may well be the quickest, easiest, and quite effective updating process. But I hope that you'll commit yourself to an update that is more complete and integrated in some ways into your original review.

STEP BY STEP REVIEW

1. Define your project. Make it fit the time, money and expertise that you have available.
2. Select your questions and write your script. Read it over carefully, and revise it if necessary. Check out items with relatives and peers for accuracy and suitability. You don't want to hurt anyone's feelings. Sample script on page 12.
3. Choose the pictures, films, tapes and objects that you are going to use and organize them so that they can be quickly located during filming. Numbering these objects with the number of the question with which they will be used, for example "F9," either on the back or written on attached pieces of masking tape or "Scotch Magic Plus" tape, is a good method. If a question is being broken up into more than one scene, you could use roman numerals to differentiate the different segments. F9iii would be the lable for the third scene taken of question F9.
4. Decide on your filming location. You will need a spacious room that has good lighting, a large table or desk to accommodate the equipment, comfortable seating for the "star" and interviewer, and a coffee table or TV table on which to

set the remote microphone. You will need the room and the equipment for at least several days, but much longer if you plan to break it up into short sessions. Encourage the interviewer to read Carl Roger's excellent 1951 book titled "Client-centered Therapy to learn more about being non-judgemental and fully accepting of the reviewer.

5. Make a list of all the equipment and supplies that you may need and make arrangements to keep them for the length of time required. Pay special attention to the camcorder, the videocassettes and the tripod. The camcorder should be a recent model with a "macro" setting for close-ups, the videocassettes should be of superior quality, and the tripod should be sturdy and easily adjusted for height, rotation and tilt.
6. Assemble the equipment and supplies and practice with them until you are satisfied with their suitability and your skill levels.
7. Draw up your filming log. Lined paper will help you keep better track of which comment refers to which question or take. Keeping a careful log of the number of takes that are filmed and recording any other information that could help explain what is in each scene and on each videocassette is essential. It'll only take a few moments and it is crucial to efficient editing. Sample on page 28.
8. Record your answers, using a variety of approaches. Film the "life reviewer;" film both the interviewer and the life reviewer; show a picture, film or object while the life reviewer talks; film in different locations; and film with other significant persons. Be adventurous. Let it all hang out. Shock 'em! Your viewers will be grateful.
9. Label all of your videocassettes as completely as possible so that you don't spend undue amounts of time looking for scenes. Storing all of your completed master tapes in one spot is important. To prevent accidental erasures remove the tabs on the spines of your videocassettes. The lable sheet with each

videocassette includes clear directions for removing these tabs. Filming over one of your treasures would be very painful indeed. Ouch!

10. File all pictures and articles used in filming immediately after they have been used. Set these objects aside in an orderly fashion so that they can be quickly located in case additional retakes are decided upon during preliminary reviews and editing. You'll be sorry if you don't.
11. Before taking down your filming equipment review all videocassettes and indicate on the filming log which scenes should be used and which should redone. Then redo them while everything is in place. Your spouse may not be so willing to let you set everything up a second time.
12. Complete an editing guide that gives detailed instruetions for editing your master copy. This guide will include exactly which scenes are to be included on the edited master and precisely where they are located on the original videocassettes. Sample on page 36.
13. Set up your basic editing equipment which will consist of two VCRs connected to two TV sets and to each other, and have a supply of good quality blank videocassettes. Start out using the longest tape that you can buy in a retail outlet. It will record up to two hours and forty minutes on fast speed, which might be all the time you need. Videocassettes that record for one hour and thirty minutes, and two hours, are also available if your editing takes you onto another tape.
14. Start editing. Get some instructions, if you need them, or just experiment with the equipment until you feel comfortable with its use and you are turning out connected segments that flow together reasonably well, and that capture the essence of everything that you want to see and hear. Once you can accomplish those tasks you are on your way to successful editing. Be prepared for the editing process to take time, and also be prepared to re-take some of the

segments that just don't live up to your reasonable standards when you look at them critically during editing.

15. Once you have your master copy you should record "lending copies" while you still have the two VCRs hooked together. Just set the VCR that is loaded with your master videocassette to "play" and set the VCR loaded with your blank videocassette to "record" and go about your business, or leisure, while your extra tapes are produced.
16. Decide how you are going to deal with the confidential memories that you left off your main life review, and then deal with these private matters while you still have all of the equipment and are comfortable with the idea of life reviewing. Deciding on the questions that you will address and writing your script may be all that you need, or wish, to do. But don't stop until something marked "confidential" is tucked away in a safe place.
17. Decide on how and when you are going to produce your first update and imbed this schedule into your long-term plans.
18. Enjoy viewing and sharing your life review videotapes.
19. Update your life review regularly according to your own schedule.
20. View your masterpiece regularly. That's what life reviewing is all about.

WHEN, TO USE YOUR LIFE REVIEW

The trick, say scientists who have studied brain function, is to keep the brain stimulated: using it ensures not losing it. (Gina Maranto)

Looking at your life review with family and friends will, I'm positive, be very stimulating, and will lead to you, or someone else, pushing the "pause" button often so that new information can be shared, and similar events recalled. Even when you are watching your life review videotapes alone you will find that they provide the stimulus for rich recall of other events, feelings, and people. At such times it's a good idea to take a few notes so that you can save this enriching

information for your next update, or for your own reading following your periodic viewings of your life review.

These viewings will probably come often during the first few years after the videotapes are produced, but may eventually require scheduling for the first of each month or after dinner on your birthday or New Year's Day. If you truly believe that these memories stored in your life review videotapes also exist as part of your physical being you will understand why it is important to use your life review videotapes to help you flex your neural "muscles" regularly. If you do, I am convinced that they will help retain the cognitive strength needed to hold the past vigorously in place so. It will, therefore, be available as a base onto which the events of the present can firmly attach and become integrated into a whole that will be available to you for immediate recall throughout your life. In other words, it will help you keep all of your marbles for as long as you are in the game. If you feel that you are losing some ground in the memory race try stepping up the schedule. Replaying your life review videotapes once a day might be excessive, but if it helps keep you in touch with who you are in your present situation it'll be time well spent.

So set up your viewing schedule, and stick to it. You'll thoroughly enjoy seeing your life on the T.V. screen each and every time you play your life review videotapes, especially if you see these tapes in the company of loved ones. And that's a guarantee!

Caution - Although your life review has been made, primarily, for regular viewing by you in the years ahead, you will find that family members and friends will, when they hear what you have done, want to have a good look at the final product. You don't have to oblige them if you don't want to. But if you do let them in for a peek, be prepared for some problems that, in my case, were very real, but few and quite minor. Even though you have been cautious about what you put into your script, to try to assure that you will not offend or embarrass anyone, there is still some risk involved in sharing. People who have lived through the same experiences may have very different perceptions of the facts and feelings surrounding these experiences. That's to be expected, and it can lead to lively and enjoyable discussions about what really happened. These discussions should

contribute to greater accuracy, but they can also lead to hurt feelings. If you are in any doubt about how a particular segment of your life review will be received by someone who is likely to watch your videotapes, I would suggest that you leave it out. The censored segment can, and should, be added to your the confidential section of your life review. I believe that all of your memories have value to you. But I like the good ones best.

A Pat on the Back for Reviewers -

By fitting the present into its most appropriate relationship with the past you have strengthened your hold on both memorable segments of your life. And in regularly replaying your integrated and updated life review you will continue to maintain more powerful control over your memory and your ability to reconcile your varied life experiences with who you are today. You may have helped yourself remain more productive, more independent and happier and have left a splendid legacy to the future. Please complete the questionnaire on the following page, page 46, and contribute to improvements in the manual and further research.

Well done!

Reviewer's Questionnaire

You could help researchers learn more about the value of this type of life reviewing and contribute to improvement in this manualby answering the few questions listed below and sending the completed sheet to: Bill Rollans, 13416 - 117 Ave., Edmonton, Alberta, Canada, T5M 3H7.

Your Name _____Date _____

Address_____

_____

Have you used this manual to complete your life review?_____

When was the life review completed? _____

How old were you at the time? _____

In what ways was the manual useful? _____

_____ _____

What would have made it more useful?_____

_____

_____

Would you be willing to talk about your life-reviewing experiences with scholars who are conducting research in related fields? Yes ___ No ___

Thank you for considering this request.

NOTE: Anyone wishing to learn more about the research and experiential base underlying this manual is directed to my unpublished dissertation submitted to the Department of Educational Psychology, Faculty of Education, University of Alberta in 1991. A copy is available in the Education Library on the University of Alberta Campus, Edmonton, Alberta, and on microfilm, in the National Library in Ottawa, Ontario. (William H. Rollans).

Appendix 2

Bill Rollans' Life Review is recorded on two videocassettes that are contained in black plastic boxes filed within the covers of this dissertation.

Appendix 3

Kaufman's Interview Guide

LIFE EVENTS

1. When and where were you born?
2. What are your earliest memories? Probes.
3. Did you have any brothers or sisters? Tell me about them.
4. What were your parents doing then?
5. Tell me something else about your childhood. Probes.
6. How would you describe yourself during those years? How would others have described you?
7. Tell me about your adolescence/young adulthood.
8. What were you doing then? What were your concerns? What was that like for you?
9. What happened next?
10. When you think of that time, what stands out in your mind now?
11. How would you describe yourself then? How would others have described you?
12. Tell me about your religious background/training.
13. Tell me about your marriage; first job; leaving home. What were your concerns then? What was that like for you? Probes.
14. Tell me about raising your children.
15. Tell me about your career, occupation. What were you doing in your 30s, 40s, 50s? How would you describe yourself then? How would others have described you/
16. Who have been the most influential people at various stages in your life? Why? When? What were you doing at that time?
17. How do/did you feel about retirement?

THE PRESENT

1. Could your describe to me a typical day?
2. Who are the people you are closest to now? How often do you see them? How many friends would you say you have now?
3. Mutual aid/reciprocity: To whom would you go for help with; financial aid, housekeeping, transportation, emotional support?

LIFE REVIEW

1. What do you feel have been the important successes in your life? The frustrations.
2. I'm interested in what people see as important turning points in their lives. Could you describe any? What were you doing then? What were you like then?
3. What have been the most influential experiences in your life?
4. Are there periods of your life that you remember more vividly than others? Which ones? Why? What were your concerns at that time?
5. Have there been times in your life when you threw out a lot of stuff? What times? What stuff? Probes.
6. If you were writing the story of your life, how would you divide it into chapters?
7. What sorts of things frighten you now? When you were in your 60s? 50s? 40s? 30s? 20s? A child? Probes.
8. What kinds of things give you the most pleasure now? When you were in your 60s? 50s? 40s? 30s? 20s? A child? Probes.

9. If you could live your whole life over, what would you do differently?

IDENTITY

1. How are you like your mother? Unlike her? How are you like your father? Unlike him?
2. Do you feel differently about yourself now from how you felt when you were younger? How?
3. What is your best quality? Your worst quality?
4. Do you have a philosophy of life? If a young person came to you asking you what's the most important thing in living a good life, what would you say?
5. What do your think has stayed the same about you throughout life? What do you think has changed?
6. I held a hand mirror up to informants" face and asked, "What do you see?"

AGING

1. How can one prepare for old age?
2. Did you have any expectations at various points in your life about what growing older would be like for you? What about when your parents grew older?
3. How do you feel about growing old now?
4. If you were going to live 20 more years, what would you do? How would you like that? What plans would you make?
5. What is the hardest thing about growing older? The best thing?
6. Do you think about the future? Make plans? What are your concerns for the future?
7. What do you look forward to now?
8. Do you think about death?

Taken from "The Ageless Self" by Sharon R. Kaufman, published in 1987 by the University of Wisconson Press, Madison. (pages 191-193)

Appendix 4

Short Zung Interviewer-assisted Depression Rating Scale

	Seldom or never	Some of the time	Good part of the time	Most of the time	Score
1. I feel down-hearted and blue	(1)	(2)	(3)	(4)	___
2. I have trouble sleeping at night	(1)	(2)	(3)	(4)	___
3. Morning is when I feel best	(4)	(3)	(2)	(1)	___
4. I can eat as much as I used to	(4)	(3)	(2)	(1)	___
5. I get tired for no reason	(1)	(2)	(3)	(4)	___
6. I find it difficult to make decisions	(1)	(2)	(3)	(4)	___
7. I feel hopeful about the future	(4)	(3)	(2)	(1)	___
8. I feel that I am useful and needed	(4)	(3)	(2)	(1)	___
9. My life is somewhat empty	(1)	(2)	(3)	(4)	___
10. I still enjoy the things I used to do	(4)	(3)	(2)	(1)	___

Total score _____

Short Zung I.D.S. Index = $\frac{\text{Total x 100}}{40}$ = _____

Depression = >70

Score one response only for each question

Scoring number 1-4 not included on assessment sheet in routine use

From "Validation of a Brief Screening Test for Depression in the Elderly" by Tucker, M. A., Ogle, S. J., Davison, J. G.and Ellenberg, M. D. in Age and Aging, Volume 16, 1987, p. 140.

Appendix 5

CANADIAN ADAPTATION OF MENTAL STATUS QUESTIONNAIRE

1. What is the date today (month/day/year)?_____

2. What day of the week is it?_____

3. Where are we now (city/province/country/address)? _____

_____

4. What is your telephone number?_____

5. How old are you?_____

6. When were you born (month/day/year)_____

7. Who is the current Prime Minister of Canada?_____

8. Who was the Prime Minister before him?_____

9. What was your mother's maiden name?_____

10. Subtract 3 from 20 and keep subtracting 3 from each new number you get all the way down. _____

Rating

No. of errors	Presumed Mental Status
0-2	Chronic brain syndrome absent or mild
3-8	Chronic brain syndrome moderate
9-10	Chronic brain syndrome severe

Modified from Kahn, R. L., Goldfarb, A. I., and Pollack, M.: The evaluation of geriatric patients following treatement. In Hoch, P. H., and Zubin, J., editors: Evaluation of psychiatric treatment , New York, 1964, Grune & Stratton, Inc.

VITA

NAME: William Henry Rollans

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YEAR OF BIRTH: 1927

POST SECONDARY EDUCATION AND DEGREES:

University of Saskatchewan
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1947-1950 B.A.

University of Alberta
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1961-1962 PDAD (Professional Diploma after Degree)

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HONOURS AND AWARDS:

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Teacher
Edmonton Public Schools
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Department Head, Guidance and Counselling
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1965-1967

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1967-1969

Special Education School Principal
Edmonton Public Schools
1970-1989

PUBLICATIONS:

(1) "Characteristics That Have Been Linked With Underachievement", Pupil Personnel Profile, 3 (2), December, 1965, pp. 6-7

(2) "The School Program at A.Y.D.C.", Special Education Newsletter, V(4), January 1972, pp. 4-6

(3) "Who Wants to Teach in an Institution?". Special Education Council Newsletter, 3(1), February, 1973, 3-5

(4) "Living the Experience of Old Age Forgetfulness with People for Whom We Care", Phenomenology & Pedagogy, 2 (2) 1984, 151-162

(5) "The Kids of Kennedale: Juvenile Offender's Perceptions of Their School Experiences", Canadian Journal for Exceptional Children, 2 (3), Spring, 1986, 101-104

(6) "Behavior Management in an Institutional School for Convicted Juvenile Offenders", Teaching Atypical Students in Alberta, 15 (2) 1986, 29-31